

**Reprints from
“Jonathan D. Steinhoff’s Sometimes Blog”**

VOLUME 4

MAY 2, 2010 - SEPTEMBER 12, 2010

**TEXT AND PHOTOS ONLY (VIDEOCLIPS, LINKS
ONLY AVAILABLE AT ACTUAL BLOGSITE)**

EXPLANATION OF THE POSTING OF THESE VOLUMES

(Explanation included at the beginning of each posting of each volume of blogs)

The videos and photos contained in my actual blog postings at Blogspot <http://jonathands2u.blogspot.com/>, and the links to other sites included there, and the colors of the print and the size differentiations of the section headings, are all missing from this document and other related volumes. If you wish to actually read my posts you should use the above link to go to my blogsite, “Jonathan D. Steinhoff’s Sometimes Blog”.

This document, and other related volumes, exist for the sole purpose of being an unalterable timestamp record of the text only of what I have blogged, serving as proof that, as of the dates of the postings of these volumes on Archive.Org, the text within the volume has not been altered. I do not edit these postings once I post them at the Blogspot site (except perhaps within the first 15 minutes of posting to correct spelling or grammar), however, Blogspot’s malleable timestamp does not evidence this my adherence to the integrity of the indicated date of posting.

As Blogspot, the blogsite where these are actually posted (<http://jonathands2u.blogspot.com/>), has the drawback of using a malleable timestamp, I could post something predicting the outcome of the next day’s horse races, then return to the blog the day after the horse races and edit in the names of the winners, with the timestamp incorrectly implying that the information predicting the winners was posted the day before the horse races.

Thus, I have chosen to periodically post at Archive.Org these volumes containing the text of my blogs, as Archive.Org shows a timestamp that is not malleable. Therefore, it presents validation of the general timeframe within which my words were actually posted at Blogspot. As I only intend to *periodically* add new volumes here at Archive.Org, these Archive.Org timestamps do not serve to validate the moment of every posting. However, at the very least, validation of the general timeframe is provided here. Eventually all of my blogs will be included among these volumes, which is a considerable improvement, in terms of validating when I wrote what I wrote, over Blogspot’s timestamping malleability.

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SEPTEMBER 2010

Sunday, September 12, 2010

Hugely Insignificant Addendum To Something That Meant Nothing In The First Place

A minor addendum to yesterday's minor addendum blog article (9/11/10, "Most Are Unaware Of The Evidence"). This will once again be for the benefit of those who know certain things that others do not, as is so often the case in life (far more often than what I would choose). Perhaps others will also find value here, more likely those who have reviewed a number of my blogs wherein I *have* been fortunate enough to have supporting evidence to provide, in that such people may feel a basis for having faith in my words at this time.

It has occurred to me, regarding my discussion yesterday of my expectation that the movie, "Everybody's Fine" would have contained something related to me/my material (as tends to be the case when a movie is made for which Paul McCartney contributes a song), yet seemingly did not, that there are several things I may have overlooked. These are possibilities, but possibilities I consider significant enough to relate. I already realize that, numerically speaking, there are fewer people who are "insiders" than there are "outsiders" to what I describe. Sometimes the football only needs to be received by one person.

Drew Barrymore, who is in this movie, previously made reference to my "Leonardoville" movie idea (a version of which is posted at Archive.Org) in her movie, "Ever After". "Leonardoville" regards a humorous imagining of the backstory behind the creation of the painting, "Mona Lisa". In "Everybody's Fine", we see at the end of the movie, as a major closing moment, the significance of the backstory to a painting.

Additionally: I have previously asserted that a number of Beatles songs grew out of a 15-page story I wrote when I was in the 5th grade, "Endless Voyage," how this story involves a pill that, when taken, makes it so that one can breathe water but never breathe air again. In "Everybody's Fine," we find that Drew Barrymore's character has a job performing as a mermaid. Mermaids breathe water. Also, pills are given an extremely special place in the movie's plot, regarding the life and death aspect in relation to De Niro's character not having his pills (not to mention the drug overdose juxtaposed in relation to this, if one construes it this way).

If these things were included for my benefit, and I have a considerable number of reasons to believe they may well have been, or even if I see that only as a significant possibility, I would have to feel some kind of obligation to make an acknowledgment, which is the primary role of this article. Clearly such

acknowledgment comes with a cost, in terms of how it must make me seem to the "outsiders".

Posted by Steinhoff at 12:02 PM 0 comments [Links to this post](#)

Labels: [Drew Barrymore](#), [Paul McCartney](#), [Robert De Niro](#)

Saturday, September 11, 2010

Most Are Unaware Of The Evidence

For those who recall my August 8th blog article ("Stuck In Traffic, Not"), I have a minor addendum, unless one considers it to be very important in relation to Paul McCartney, in which case it might seem disrespectful to use the word "minor". Whether it is a minor or a major addendum, that is something for history to decide. Perhaps I shouldn't have even brought this question to the table. I have an addendum, I shall simply leave it at that, yes, that would be best. Oh yes, and as the title of this blog article states, most of you are unaware of any evidence for what I describe. You'll just have to total up the times I *have* been able to provide in my blog articles evidence in matters of this nature, calculate an assessment of my character and intelligence, and stare in astonishment at the results!

Minor Addendum (Preface)

In the above-referenced August 8th blog article, I described a message I sent someone that related to a video I made at CalArts in 1978, "How Did The Future Learn to Play Monopoly," a video which was a significant influence on many people's work, including Paul McCartney's work, particularly his movie, "Give My Regards To Broad Street". I also described in that article how that recent message was responded to, by way of Paul McCartney driving by me the following day on a road that resembled something out of his "Regards" movie, a beginning scene in that movie that directly related to a section I had influenced.

Yesterday I received a direct response from the person to whom I had sent the message. This may have been a reaction on this person's part to the very last paragraph of my Sept. 5th blog article, about emailed responses to phone calls or phone call responses to emails, and how this could generate the appearance of zero responses in the eyes of those presuming what form the responses must take for proper protocol to be involved. The response I received yesterday may additionally (as some actions are designed to serve multiple purposes) have related to the TV premiere (as an "Early Premiere" on Cinemax) of the Robert Downey Jr./Guy Ritchie movie, "Sherlock Holmes".

Follow Me, Watson

When I was in England for the first time, May 13, 1983, several days following my arrival McCartney and myself were nearly alone at the Baker Street Underground Station in London (facing platforms separated by the train tracks). Baker Street is, of course, very related to the Holmes mythology. When McCartney's "Regards" movie came out the following year, [Rathbone](#) Inc.

(Rathbone Industries?) were the bad guys. At one time the actor Basil Rathbone was synonymous with Holmes (he played Holmes often). Also related is the fact that "Regards" includes a scene meant to evoke a Holmes-esque hunt for a criminal in 19th century London.

I Didn't Say I Was Finished Yet, Watson

I have previously been an influence on works that involved Holmes' Downey and Ritchie. One instance was Downey's "The Soloist", which made inside-reference to my 1993 video, "Mall Man" (posted at Archive.Org). For this and other reasons, I believe there are the right number of reasons for me to regard as deliberate the similarity between Downey's characterization of Holmes and my characterization of Mall Man. Not to mention the moment when Holmes discards a garment from his coach bearing a similarity to Mall Man discarding the socks.

We're Almost There (I Thought I Told You To Use The Bathroom Before We Left)

Tonight was the TV premiere of "Everybody's Fine," a movie that features a McCartney song written for the movie. Traditionally, movies that feature songs created by McCartney for the movie have invariably contained inside-reference to me/my material. I therefore would first want to state, I hope that the scene in that movie in the train station with the guy who destroyed De Niro's medicine was not that reference (by the way, I would be remiss not to mention that I have also been an influence on De Niro). I would never do something like that, and if McCartney's recollection of what happened at Baker Street remains accurate, I think he would have to agree. I just pointed him out on the near-empty platform to the guy strangely dressed like Sherlock Holmes sitting next to me, who clearly should have observed it for himself, and was therefore obviously putting me on (not just in terms of the fact that he wasn't the actual Sherlock Holmes). Did that person at Baker Street dressed like Holmes destroy anybody's medicine? No. We were both well behaved. Therefore: The only possible connection I was able to find in "Everybody's Fine" that might possibly have been put there for me to identify is the fact that the song title, "I Wanna Come Home" has the word "Home" in it. However, this song title's spelling of "Home" is different, and uses the singular rather than the plural, "Holmes". Furthermore, it would have been scientifically impossible for them to have arranged the TV premieres of these two movies to coincide one day after the other. I suspect magic may have been involved, if anything.

Posted by Steinhoff at 7:29 PM 0 comments [Links to this post](#)

Labels: [Give My Regards To Broad Street](#), [Guy Ritchie](#), [Holmes, Jr.](#), [McCartney](#), [Robert Downey](#)

Wednesday, September 8, 2010

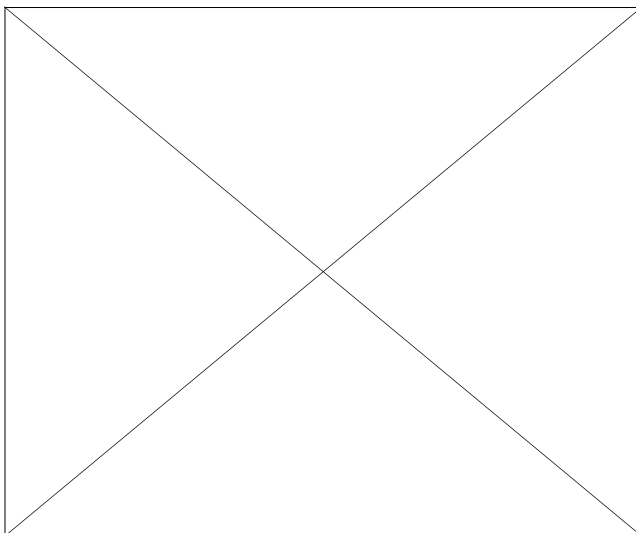
Can't Completely Rule It Out

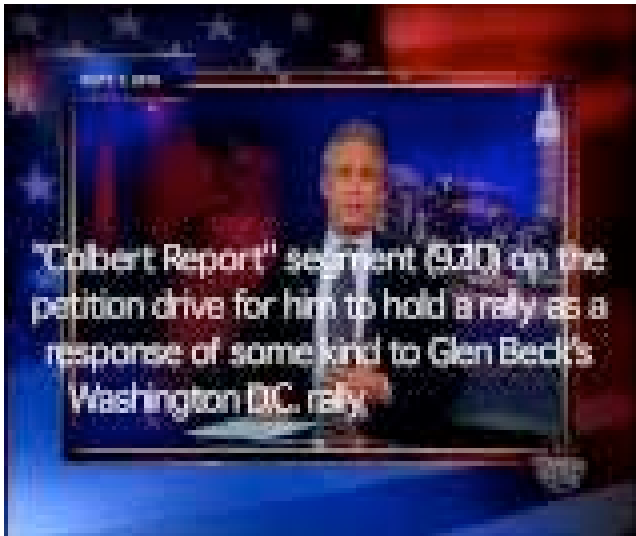
Here are a few things that belong in the category, "the more weight I attach, the more others will feel compelled to make light" (I've got to start writing about things that fall into a different category). Well, I guess I can stand the short-term break-even (or worse) that comes from this battle between attaching heaviness vs. being made light, in that matters of consequence endure and so I shall be vindicated for though fools may seek to rule the world.... I think I've already begun the making light process on my own. And so now, to be serious about what's serious (it is too). Or, as the title of this blog article states, here are some possibilities I cannot completely rule out, having experienced the strange things that I have (have too).

We've Got To Get Ourselves Back Off The Sofa (by Joni Mitchell)

In my previous blog article I mentioned how Jon Stewart of "The Daily Show" apparently drove by me Saturday (admittedly, no fingerprints to support this conviction). I also took the opportunity in that blog article to repeat my oft-made assertion that I am an influence on him (and Colbert as well, as I've also oft-asserted). Older blogs of mine copyrighted on Archive.Org confirm that I didn't just start saying this yesterday (this Blogspot site confirms no chronology of when I said what, as one can attach any date to any article, and so I refer to what is copyrighted to Archive.Org).

In this context, one might consider, as a **possibility**, that there is greater significance to the following videoclip than merely being an instance of like minds thinking alike (then again, perhaps it could strike you as confirmation of same, or perhaps, different minds that haven't the slightest to do with one another, or, that Steinhoff sure hit the nail on the head this time, or, I wonder why he's talking about Colbert, that looks like Stewart):





I believe the upcoming event Stewart and Colbert allude to in the videoclip could ultimately prove to be the biggest event of the year, or something along those lines. Humor is a medium, and what these two do in that medium is most serious, in my view. Yes, I am serious about the seriousness of humor even if many make light of the weight of.... but some might say I digress, and the opinion of those who feel that way is what matters most to me in the whole world.

Some may feel the need for me to spell out how it is that I believe the Sept. 3rd comment I made on Huff Post as JonathanDS fits in with the direction in which Colbert and Stewart are taking things. It's simple. I reacted to the idea of a Colbert rally with the idea that it be juxtaposed as completely separate yet alongside a Jon Stewart rally, both essentially vying to occupy virtually the same space, despite the expectation that, if anything, it should be one big rally. And that is precisely how they are playing things out at this point. Easily possible I am making too much of a like minds think alike idea, limited in originality, no big deal. Also very possible that this, the biggest event in the history of mankind (I'm only quoting Colbert), in terms of the way Colbert and Stewart are handling it, sprang from my pen. Can those who have followed my influence on things, both in general and specifically, completely ignore this possibility? Would someone pay for my plane fare so I can attend? Or maybe, go to CD Baby and listen to my songs so that, penny by penny, I might at least make it halfway across the country, where I might watch the proceedings from a TV in a dingy hotel room, muttering to myself about the people who wouldn't pay to listen to my songs at CD Baby, that I might afford to be a few miles closer to where things are happening? Don't I deserve at least that, enough song money to be within a thousand miles of it? By the way, I recommend my song, "Whatever Happened" (which is also available for free elsewhere on the Internet in higher quality than mp3, as well as the music video, I didn't just say that, I wonder if Jimi Hendrix' ghost is laughing at me for that, which would be quite an honor).

Stop Pointing That Erasure At Me

Also difficult for me to ignore: In my August 22nd blog article I correlated the book burning in Ray Bradbury's "Fahrenheit 451" to the suppressive mentality of Iran's president. Now in the news we see this Terry Jones character suddenly causing an international stir with his vile plans to have a book burning of the Quran. I am not pleased by this (please note my use of the word "vile"). Nevertheless, of all the book burning the world has seen, rarely has the idea of such received this level of attention, including in this instance condemnation from the Pentagon, the Pope, and most importantly, Hillary Clinton (unless you're Catholic and/or militaristic, please don't put me in the middle of this). All this less than three weeks after my book burning referencing blog article. I do recognize that only those who read the blog article upon its publication could testify to this, it being that, as mentioned earlier, this Blogspot site makes it possible to fiddle with dates. Nevertheless, for those who know what I am saying is true about my having posted a blog article on August 22nd that makes significant anti-book burning mention, and also for those who have by now learned to believe me: this is far from the first time the right-wing has used me to springboard their crap onto center-stage. I suppose they would consider it their true crowning achievement if I permitted it to silence me, or bug me. Well, I can recognize a bright side. You see, when one plays pool, one often aims for the bank, it is well known that this is how to hit certain balls into certain pockets and leave oneself well-positioned. I think it extremely possible that, after Terry Jones is finished playing the antagonist in this little drama, the larger story that emerges will be a positive one. People who might otherwise seem aligned against all Muslims showing their repugnance at such conduct. Etc.

I'd Like To Teach The World To Sing Like Jimi Hendrix

And finally, on Sept. 6th, immediately following my Sept. 5th blog article about seeing words of my song show up in somebody's Facebook posting (seemingly inadvertantly), President Obama used words from a Hendrix song in a speech, as if inadvertantly ("they talk about me like a dog" - "Stone Free" by Jimi **Hendrix**). Okay, not enough here to necessarily construe that this had anything whatsoever to do with my blog article the previous day. How about the fact that the same blog article of mine held back from observing Hendrix song postings by Facebook friends who presumably don't know each other, in that they coincided with my Dwight **Hendricks** ("Memphis Beat") blog articles? I held back on including mention of those Hendrix incidents, though it would have been germane to my blog article, owing to the fact that many see posting a Hendrix song on Facebook as being as common as using the word, "the". I would generally concur, if not for the collective significance when seen alongside the other stuff to which I was referring. But it was too obscure a point for me to make in my Sept. 5th blog article, so I held back - now, perhaps, things are different (too late!). I have also indicated in previous blogs that I am an

occasional influence on what the President of the United States says. And that he is an old friend of someone I know at work.

Posted by Steinhoff at 7:55 PM 0 comments [Links to this post](#)

Labels: [Jon Stewart](#), [Obama](#), [Ray Bradbury](#), [Stephen Colbert](#)

Sunday, September 5, 2010

Attaching Weight Can Be Fun

Yesterday I believe I was face to face with Sean Daniel, the first person from whom I learned of CalArts, the college I attended. Sean is a good friend of Steven Spielberg and Paul McCartney, and has played an important role in my being a significant influence on both, and on many others as well (that is, from what I can tell Sean has been in this role, although he could be getting his instructions in these matters from McCartney or the Kremlin or the ghost of Abraham Lincoln or whoever). Sean is also one of the co-producers of the [Mummy](#) movies (Jim Jacks, one of my Facebook friends, being the other). Sean and I were in our cars and less than half a block from the "[Mummies](#) of the World" billboard in Hollywood, the proximity to this being something I discovered after I recognized him. He appeared extremely concerned about something, and I would have to wonder whether my previous blog article on Iran's president might have been a contributing factor. Depending on how much weight one attaches to it, that particular article could be quite a source of serious concern, therefore, you may want to make light of it for that reason alone, as life is too short, etc.

I also saw Jon Stewart yesterday. I may also have seen Rachel Maddow, however, I'm not sure on that. I have at various times been quite a significant influence on both. As a Facebook friend had just posted something about Maddow's MSNBC buddy Keith Olberman, my mentioning this Maddow moment could easily sound contrived to some for that reason alone (I'm sure no one has ever been out to make me sound contrived, and I must accept full responsibility for all the times my words have sounded contrived, it must be something I like to do!).

Relevant to this latest instance of my sounding contrived, I have recently found evidence that some person or persons behind the scenes has been coordinating certain actions of certain Facebook friends of mine, people who presumably have nothing to do with one another. This has on occasion become additionally complicated to the point where it has involved the coordinating of certain Facebook friends of certain Facebook friends to post things, which in turn provide my Facebook friends the opportunity to comment on or like certain postings that were actually made for me to see. For example, a Facebook friend of mine (someone I knew at CalArts) who is connected with Eric Clapton had the opportunity to like a posting his Facebook friend made, causing me to see his Facebook friend's posting. That Facebook friend of a Facebook friend posting happened to use words that are identical to words contained in a song I once did, and the timing of when they made their Facebook postings coincided

perfectly with a matter going on in relation to my video for that song (I will not go into further detail, sorry). That Facebook friend of my Facebook friend is himself the Facebook friend of a woman (not my Facebook friend) who is herself the Facebook friend of another one of my Facebook friends (from when I was in high school in Princeton), and this woman did something similar in relation to that Princeton Facebook friend of mine (who is not in the least connected to the Facebook friend person I knew at CalArts). So, a situation involving two of my Facebook friends who aren't connected to one another, and one of each of their Facebook friends who themselves are Facebook friends with each other, all doing things aimed at me (again, I will not go into further detail, sorry again).

As I have mentioned before (e.g., my Sept. 6, 2008 blog article), this type of stuff is nothing new to me. The unfortunate thing for me in this Facebook instance is that, if I keep seeing postings people are aiming at me, I would nevertheless be seen as initiating things without invitation were I to react in any way, as if I'm someone who speaks when not spoken to (ooh, I must be imagining it all). Someday there will be two people, one who telephones the other but never emails him, and the other will be someone who always emails that other person but never telephones him. And a third person will be perfectly able to make the case that one is continuing to send emails to someone who has never sent an email back. And that the other is continuing to phone someone who has never phoned him back. Persona non gratis, I think it's called. A hell of a thing to do to the person in the middle of this U.S. entertainment industry/Iranian President stuff, that is, if you've been attaching any weight to the evidence.

Posted by Steinhoff at [10:39 PM](#) [0 comments](#) [Links to this post](#)

Labels: [Clapton](#), [Iran](#), [Jon Stewart](#), [McCartney](#), [Rachel Maddow](#), [Spielberg](#)

AUGUST 2010

Saturday, August 28, 2010

Waiting For The Paint To Dry With All The Time In The World

Preface

This post will be a semi-sketchy attempt to justify the outlandish-sounding assertion I made in my 8.22.10 blog, "So I Says To Myself, Hey, I Don't Want The World Blowing Up, Right?". Specifically, I refer to my statement that the Iranian President, on several headline-grabbing occasions, employed a somewhat secret lexicon to express something in addition to what he appears to have endeavored to express. That this secret lexicon regards someone secretly super-important to Steven Spielberg, who is the most prominent Jewish man alive today. [I refer you to "[Steven Spielberg and the 'Mall Man' Factor](#)", posted at Archive.Org.]

In spite of the length of this blog article, as stated above this will only be semi-sketchy, that is, in the sense that I will not include here most of the numerous footnotes/links scattered about the Web, accessible to all, that support my statements. What I will do is indicate, with **red font**, those statements I am making that I believe *can* be verified/proven were one to know the footnotes/links, as opposed to non-red, unverifiable statements such as, "I sneezed half-an-hour ago, allergies," a fact I cannot prove to you (though it is not my fault that I cannot prove it to you). The statements you will see here in red font, had I included all of the related footnotes/links with them, would lead you to Web locations like YouTube or Archive.Org, where everything has a visible copyright date, so therefore, things posted there clearly did not suddenly come into being "after-the-fact". As I've stated many times before, this blogsite has the defect of an all-too-malleable timestamp, and I do not hold up the dates that these blogs are posted as being indicative of anything. There are also matters of public record such as news articles to support some of my statements. I periodically post at Archive.Org accumulations of my blog articles (Volumes 1, 2, 3 so far), which thusly makes it possible to pinpoint, to a degree, when certain of my blog articles were written (i.e., if at the end of 2008 I posted all of my 2008 blog articles at Archive.Org, there may not be proof that my Sept. 6, 2008 blog article was specifically written Sept. 6, but this would provide proof that it was written prior to 2009).

I must also preface this semi-sketch with the following example (which I like to refer to as "The 'Aby Principle'") to illustrate an important point regarding the deductive reasoning involved with cumulative implications (by the way, cumulative implications, if of a particular nature, can be considered valid in a court of law):

The Aby Principle

If I am on a 500-mile road trip, and at 10:49pm I see a personalized license

plate that reads, "mccartney", and then at 11:49pm a license plate that reads "ccartney", and then at 12:49am a license plate that reads "cartney", 1:49am "artney"; 2:49am "rtney", 3:49am "tney", 4:49am "ney", 5:49am "ey", 6:49am "y", 7:49am "by", and at 8:49am "aby", cumulatively, something's going on here. *Somebody put somebody up to something.* So if I say the "aby" license plate is connected to that stuff, it isn't because I think McCartney necessarily has any involvement, and it isn't because I believe "aby" is generally to be associated with "McCartney". It would be because, as a basic point of logic, there is a cumulative implication. My experience of many, many, many years may have made me aware of how to associate certain things - but conveying to you exactly why I've deduced the "aby" car has anything to do with the "mccartney" car might require a WHOLE lot of explaining - that is, my example here may illustrate the concept, but in terms of the actual, specific things I need to describe, the example only barely scratches the surface of how many details might inform an observation of this nature, however unmistakable the implication may be.

So hopefully, in this semi-sketchy approach to this very important matter, those things I (thankfully) feel I am able to verify with footnotes/links (red font) will sufficiently balance against those things I cannot, and you will get a.... semi-sketch of what I am saying. I may eventually return with a more complete explanation of those things referred to here in red font, though you might just go through my earlier blogs, archive.org, etc. if you need reassurance that I'm not just pulling things out of the air. And I apologize for not including everything here, footnotes/links and all, however, a degree of energy is required in order for me to track down all of the related links/footnotes, and this task has become quite draining as it is: The idea that the chain of ideas I express here is only as strong as the weakest link, and then the idea that it is MOST important that I correctly convey what I am attempting to convey, instead of dropping the ball, the potential for this to so seriously impact so many - well, to put it bluntly, a rather considerable amount of strength must be summoned to accomplish this.

A Semi-Sketch Of The Iranian President's Secret Little Messages



A lexicon has developed among those artists at the highest level of the entertainment industry. It is built around me and my little videos and other stuff regarding me, because of my secret super-importance in relation to people such as Spielberg, McCartney, Lennon, Tim Burton, Ridley

Scott, The Stones, Madonna, SNL, etc., etc., but it might just as easily have been built/based around things more generally known, such as that which is found through reading Greek Mythology, or information accessible through reading a biography of John Lennon's Aunt Mimi, or it could have been based on anything you can think of. But it wasn't based on anything, it happens that it was built around me. I didn't ask them to and I don't get off on it personally, except perhaps the child inside me does. The size of my ego, though you might be inclined to presume from this that it is great, is not predicated on the things directed towards it. No, I do not describe all this out of ego, but rather, it is because I am stark raving mad! (I can't resist an opportunity to be most humorous - no really, that was a joke! I am as sane as, well, a few people)

By way of a secret lexicon, a man can seem to be heard talking about making his rocket go off with his girlfriend when everyone else goes to the movies, but he's really talking about them going at each other's things and doing their business (and I look forward to someday understanding what I just said, if I could just meet the right girl). Hopefully I haven't lost anybody other than myself yet. By the way, the very famous four-letter word we men use when we don't feel like saying we're doing our business with our rockets was itself originated a while back to avoid a direct reference, each of those four letters themselves being the first initial of four separate words.

And yes, I do recognize that followers of the music of aby are capable of getting all helter skelter with their screwy interpretations of so-called intended hidden meanings. However, that is not an intelligent reason for concluding that no one ever conceals their meaning from certain parties, or follows a complex path in order to accomplish this. So clearly, it can take a very discerning mind to make the difficult distinctions between subtle meanings, ambiguities, semi-ambiguities, slightly semi-ambiguities, non-ambiguities, etc. I do not expect that everyone is equally suited to the task, especially when it comes to a particularly high level matter, by which I mean, you are all terrific.

My fellow CalArts alum, Tim Burton, often makes heavy inside-references to me/my material in his work. A CalArts alum woman we both knew is part of that, and also part of some of the things contained in those references.

The TV show "Smallville" also makes heavy inside-references to me/my material. I first noticed that show's references before I learned that producer Sean Daniel, longtime Spielberg friend and the first person from whom I learned of CalArts, who is also someone who is involved with making inside-references to me/my material, was using the "Smallville" writers for his major project, "Mummy 3". I also came to make several other observations regarding "Smallville" in relation to these references. One was that sometimes the cumulative factor required seeing episodes of certain other shows that aired the very same night as the "Smallville" episode in question, TV shows that also had come to make inside references to my material ("Monk" and "Medium"). The

other thing with "Smallville" is that they were the only show that led me to wonder what the turn-around time was for them, whether they could possibly get something into an episode 24 hours before air-time. One already knows Saturday Night Live or Bill Maher's show can do this, but I had specific reason, on more than one occasion, to wonder this about this one non-live show, "Smallville", and no other non-live show. I still do not know the answer, but it is clear what caused me to wonder this.

When CalArts alum Tim Burton had a scene in his movie, "Mars Attacks", where a gift to the Martians of white doves is presumably misconstrued and reacted against with serious violence, it was based on an incident involving myself and the CalArts woman I knew who worked for Tim Burton (this same incident also influenced Burton's "Nightmare Before Christmas" and James Cameron's "Titanic", the latter of which she herself worked on). A gift of a mechanical (wind up) bird was involved.

When the Iranian President had a major media event several years ago (November 2007), announcing a major milestone regarding his proceeding with developing nuclear energy, he had the graphic image of white doves as his backdrop. Thoughts of the scene in "Mars Attacks" crossed my mind at the time, as I felt the Iranian President sought to generate the impression that he was some innocent guy whose peace doves were being misconstrued and reacted against with threats of violence. When there already exists in popular culture (such as in a movie scene) something most very similar to an image someone seems to *possibly* be trying to conjure up, one might consider the *possibility* that it is deliberately intended in some way - though not necessarily intended to be foremost in our thoughts, as sometimes people exploit things in the backs of our minds (see the nature of the advertising industry for further examples, or political tyrants who have been known to go to extremes to manipulate how they are perceived by the world, such as when they make believe they won their power in a fair election even though we all know he didn't).

My being aware, through experience, of so many incidents in which people intertwine with the above-described lexicon regarding myself, incidents that sometimes involve world leaders, including presidents, I was on special alert with regard to a *possible* connection here to the "Mars Attacks" scene. The following day, an episode of "Smallville" also did something that immediately brought to mind the exact same incident regarding the mechanical bird and the woman at CalArts. I would have been aware of that similarity even without it having been brought to mind by what happened at the Iranian President's presentation to the media the day before. I noted this in my own inside-reference about a year later, in my Sept. 6, 2008 blog article. I indicated that there was a secret inside-reference I observed that connected the words "Iran" and "Smallville" and "Tim Burton" and "dove" (I included 10 other words as well, which were indirectly related, but the fact that these four words were included (and published at Archive.Org in November 2009 as part of an accumulation of

my blog articles), supports my present statement that I was connecting these things no later than November 2009. From this it should be easy to deduce that "dove" in relation to "Tim Burton" was a reference to that "Mars Attacks" movie scene, and furthermore it is no stretch to construe that "Iran" also being put in relation to "dove" in that same Sept. 6, 2008 blog article regarded the November 2007 photograph that I include above. My point is, I had already made this connection prior to what I am about to describe regarding "Iran" and "Smallville" and "Tim Burton".

In Tim Burton's "Alice In Wonderland", released 3/5/10, he again makes inside-references regarding this same CalArts woman in relation to myself. However, more significantly, in "Alice" Burton makes inside-reference to a particular section of my 1998 "Gosk 2" video. In the first "Smallville" episode to air following the release of "Alice", which was titled "Escape," 4/2/10, Season 9, Episode 189 (their previous episode aired 2/26/10), "Smallville" also brought to mind that same section of "Gosk 2". I will be specific here, although, I also plan on doing a videoclip that more clearly illustrates how "Alice" makes strong reference to this section of "Gosk 2", at which time my point will be far more easy to see.

At a certain point in "Gosk 2", Vinkalert suddenly notices that the greenish-blue plastic pail he's been carrying has become purple. Shocked, he drops the pail to the ground, as the Procol Harum song, "Whiter Shade of Pale" is heard. At the end of "Alice", the Mad Hatter drops his sword to the ground in surprise, as if suddenly aware of what it truly is. He shortly thereafter does a special dance that is given great attention by all. In "Whiter Shade of Pale", the song lyrics begin with a description of doing a dance, "We skipped the light fandango." Additionally, the **hat scene** occurs at this point in "Gosk 2", wherein Vinkalert, lying in the front seat of his car, can only be identified by his hat - his hat is all we see. I cut between different angles of the hat to punctuate what he is saying about things not working out with the girl he knew back when he was in school, much as one would normally cut to different angles of a person's face. The Mad **Hatter** is the central character in "Alice", therefore, this is the single moment out of all my various works that most directly ties in with the idea of the protagonist of "Alice", The Mad Hatter (Johnny Depp). And cumulatively, alongside all of the other Tim Burton inside-references to me over the years, as well as elsewhere in that movie (see "aby" description above), I believe it should be easy to see that this was in relation to his fellow CalArts alum, i.e., myself.

On the very first "Smallville" episode following the release of "Alice" (4/2/10, as indicated above), we see a silver metal pail that has never been painted. Also in this episode is a story line that involves a painting in an inn, a painting containing paint that shockingly changes by itself.

When I was filming the above-described pail/hat scene for "Gosk 2", I had just

finished filming with Robbie Cavolina (who played Vinkalert in "Gosk", and was Joni Mitchell's art director for a number of her album covers, while me, I'm just secretly a major influence on a number of Paul McCartney album covers, see "McCartney and Steinhoff, An Introduction" at Archive.Org) the scene where he's walking with the pail when it was still greenish-blue (clearly the same film location). So, what had to happen, of course, to avoid having to return another day? I had to then and there paint the pail so that in the video it could first be greenish-blue, then shockingly change to purple by itself. I painted the pail purple, and Robbie and I sat around **waiting for the paint on the pail to dry**, in order to continue (Joni Mitchell and Paul McCartney were nowhere to be seen). This moment was again brought to mind by the "Smallville" episode that featured a totally unpainted pail, and paint shockingly changing by itself on a painting. One could recognize the basis for drawing a correlation due to the cumulative factor regarding "Smallville" so often referencing me/my material. The Tim Burton/Gosk-related "Smallville" episode was their first episode to air following Tim Burton's Gosk-related "Alice". So now it's 4/2/10.

On 4/7/10, the Iranian President grabbed the headlines with his remark, "Mr. Obama, you are a newcomer (to politics). **Wait until your sweat dries**". This remark was considered odd. It is often the case that when someone is trying to work a lexicon reference into what they say, and/or are bent on being quoted in the headlines, the ostensible (non-lexicon) meaning is expressed in a strained/odd manner.

Paint Things As You Please

It is my carefully considered belief, based on my *special* experience in such matters, that the coinciding of Tim Burton, "Smallville" and the Iranian President's actions in March/April 2010, all occurring in the same very specific time proximity, is too precise a mirroring of what occurred in 2007 with regard to Tim Burton, "Smallville" and the Iranian President, and therefore should not be presumed a mere coincidence. *Somebody put somebody up to something.*

I do not venture an opinion as to whether any value must be found in a discovery that the Iranian President was involved in the use of a lexicon at these important moments. I only wish to present my belief that such action did occur, and semi-sketch how I came to this conclusion. Some may regard my assessment as being based on something too flimsy to warrant so serious a conclusion. Some may even think the whole world situation in relation to Iran isn't serious. Some may think DNA evidence shouldn't be taken seriously because that stuff is so tiny you need a microscope to see it. There are people who watch detective shows on TV and think, "That's enough evidence?" I believe there is enough here, and the situation sufficiently important, as to make it idiotic to disregard it. However, many are new to this sort of thing, and I'll try not to judge too harshly those who fail to recognize in this a matter of grave concern.

And as I've indicated in other blog articles, I believe my [May 2, 2010 blog article, "Knowing Where To Look,"](#) proves that the Times Square "attempted" bombing needs to be seen in terms of some of the key things touched on here.

Posted by Steinhoff at 11:13 PM 1 comments [Links to this post](#)

Labels: [Iran](#)

Wednesday, August 25, 2010

[If Periods Could Talk](#)

Anyone who has seen my ["Mall Man" video \(archive.org\)](#) and also the August 24th season finale of Jason Lee's "Memphis Beat" (which may or may not have been its series finale) and has also been reading my blog articles written since that show first began relating to how my having secretly created that which led to Jason Lee's "My Name Is Earl" (["The Fun Guy" at archive.org](#)) and that which led to the title of Jason Lee's first starring role in a movie, "Mallrats" ("Mall Man" and "Fun Guy" were both sent to the producer of "Mallrats" and only one or two others prior to "Mallrats" and "Earl", respectively[[8/26/10 correction-"Mall Man" \(1993\) video distributed to various people prior to "Mallrats"; "Mall Man" story treatment \(1992\) sent only to person who was later to become "Mallrats" producer](#)]) will already have caught on to the clear basis for interpreting important things that occurred in that TV show episode as having originated with my video, "Mall Man" - the villain's self-description as having buried his former self, the villain's head injury disconnecting him from his former self, the villain's love interest becoming estranged/no longer feeling that she can recognize him due to the inner change, the villain's rejection of a possession taking on a psychologically symbolic significance for the villain regarding the change in the character - however, all will not be aware that my "The Fun Guy" which led to "My Name Is Earl" was originally conceived with Drew Barrymore in mind for one of the three leads, causing me to send it to her when it was created (and speaking with Chris Miller, her housemate and business partner, who gave me his personal cell phone number), which makes it of particular interest that, on the same important day for Jason Lee (8.24.10), Letterman had Drew Barrymore as a guest, featuring her speaking the word "karma", the oft-repeated, important word in both "My Name Is Earl" and "The Fun Guy", though if I or Jason Lee had made a point of using that same word "karma" on August 24th it may possibly have been more obvious what the implied context usage of the word on that day might have been, though I'm only the guy who originated "Earl" and August 24th was only the last day of the first (and possibly last) season of "Memphis Beat", so what does my seeing Barrymore in "Earl" have to do with Barrymore on August 24th, and I should also mention that I've occasionally referred to Drew in earlier blogs regarding my influence, a positive influence I believe, and on a totally separate note, the inside track regarding myself with relation to the dove in Tim Burton's "Mars Attacks", to which I allude in my previous blog regarding Iran (8.22.10), and also alluded to, for those with a very discerning eye, in my [Sept. 6, 2008 blog, "In Common Again"](#), is that the dove in the original situation upon which the

movie scene was based was a **mechanical flying bird** (you wind it up) in relation to myself and a fellow CalArts alum who herself is in relation to fellow CalArts alum Burton, surely a fun coincidence given that Iran unveiled their new **unmanned bomber** (which they call their "Ambassador of Death", and which is receiving enormous attention) at a point in time when the issue of their aiming for nuclear weapon capability has so recently resurfaced pertaining to when they will attain it, the deadline for stopping them now very much of concern, and I know I can take comfort from the certainty that it is a mere coincidence, and I'm sure we will all agree, the time has come for this sentence to come to an end.

Posted by Steinhoff at 10:29 PM 0 comments [Links to this post](#)

Labels: [Drew Barrymore](#), [Jason Lee](#), [Tim Burton](#)

Sunday, August 22, 2010

[So I Says To Myself, Hey, I Don't Want The World Blowing Up, Right?](#) **The Beginning**

First of all, happy birthday to Ray Bradbury, author of "Farenheit 451", a book that tells the story of a government that burned books as part of its handle on how people should relate to things.

Think Of Adults Talking About Sex When They Don't Want The Child To Get It

I choose today to convey two things that the Iranian President secretly communicated to me, which I expect he did so that I might use my secret super-access to communicate them to pop culture's most super-important. His secret communications were accomplished by the employing of a lexicon of a generally secret nature, which he used in publicly made statements. This lexicon is used frequently by a certain set of people, and in this instance, was used in conjunction with an apparent awareness of my personal knowledge of certain events.

I certainly know how absurd this must sound to the general public, and I don't expect to win any new friends here (I would nevertheless appreciate the men in the white coats being kept at bay, thank you). This is written for those who have the advantage of already knowing that my powers of dissemination are keen in these matters, that I draw from vast experience (did I mention, it also helps to trust that I am sane). The value of this explanation regarding the Iranian President additionally requires that one already be aware of my singular, secret, super-importance over the years in relation to Steven Spielberg, the most internationally prominent Jewish man in the world today, my singular, secret, super-importance over the years in relation to Paul McCartney, and also my secret, super-importance over the years in relation to so many other super-important people in the world, who, through the massive effects of their creative inspiration, have so powerful an influence on the hearts and minds of so many people. Many share the belief that the current

nature of things puts the power of certain major pop culture figures very much alongside tremendous political power, irrespective of whether these individuals would wish to exist in a political context (I am not so cynical as to believe their power is limited to occurring in a political context, and would appreciate not being lumped together with those who see everything through that prism).

I'm almost finished with my preface(s) - I hope it is understood that some things require more context-setting than others.

Though there may appear to be a path available to the reader for piecing together the specific basis for the conclusions I've drawn with regard to exactly what was communicated to me, i.e., though it may seem that you can figure out exactly what caused me to believe these specific things were communicated to me by the Iranian President, I am quite certain that, even at best, you would not know more than a part of the story, a part of the basis for my conclusions. You would not have enough facts in your possession to properly refute my conclusions, though you might think so (this statement is of course not meant to be taken as proof that I must therefore be right, I merely wish to state that you are not in a position to use deductive reasoning to determine whether I am right or wrong about having received these communications).

Furthermore, the facts that some of you might possibly already have in your possession would likely mislead you into believing you have all the facts that led to my conclusions. This would be unfortunate, given the importance here and the consequential need for my words to be taken seriously. And so, the value of what I write here resides in your ability and inclination to trust in what I say. By now, there are some people who should. This is written for certain people within that set of people. There's a football of sorts here, and I'd like to see it reach the endzone, received by but one person if need be. An important investigation could perhaps be the upshot.

The Middle And The End

The Iranian President has pointed to two moments in two films. Through this, he has demonstrated the desire to solicit support for a position regarding nuclear power in his country. **He has relied upon my proximity to the most influential as his means of carrying his message. I will carry his message here, but again, I must emphasize, I do not consider him a sincere person, and liken his approach more to that of the convoluted government in Ray Bradbury's "Fahrenheit 451", than to that of a world leader seeking a way to make his true and honest feelings known to those who are so influential in shaping popular culture.**

The two moments are both contained in films by famed director Tim Burton. My dissemination of the references through the Iranian President's use of a lexicon was assured by his repeatedly drawing from the work of the same filmmaker, a fellow CalArts alumni who knew some of the same people as myself and who has himself made use of secret references known to few (as

previously stated, there has come to be a lexicon that is used frequently by certain people). Some of the secret references made by the Iranian President are identical in both instances, further reinforcing my conviction with regard to how to read things. **And though both of these secret statements by the Iranian President have an obvious political significance, I would have the same conviction that I had correctly read his secretly made statements even if they had turned out to be on the subject of the old woman who lived in a shoe rather than political matters.** He did not have anything to say about the old woman who lived in a shoe, incidentally.

The first is the scene in "Mars Attacks!", where a dove of peace, a gift from our world to the Martians, triggers a massacre of those presenting the dove because it is supposedly misperceived as an act of aggression. The second is the scene in "Alice In Wonderland", where the Mad Hatter finds use of a weapon repugnant because it goes against his nature.

Why would the Iranian President prefer this avenue? He prefers to inject the poison of his propaganda into our reservoir (our most influential), than to be so clearly seen as engaged in propagandizing the world into seeing him as this innocent little lamb. He sees vulnerability/opportunity in the idealism of our most important creative artists.

Posted by Steinhoff at 9:37 PM 2 comments [Links to this post](#)

Labels: [Iran](#), [Smallville](#), [Spielberg](#), [The Mummy](#), [Tim Burton](#)

Thursday, August 19, 2010

I've Got The Key To The Highway Merge Ramp



This one may be of particular interest to those who appreciate that I don't make things up. It will also likely make me look like a desperate attention demanding liar to others. I don't exactly consider that any kind of a break-even, but the day I confine the things I choose to describe in order to avoid being, etc., etc. etc.

Our story begins with a subject I would prefer to avoid for various reasons: Once upon a time, the last time I'm aware of seeing a particular woman I once knew whose photograph was on the dark corkboard inside sleeve of Clapton's "Slowhand" album on account of me, I was on the 134 near the 210. And George Harrison (close Clapton friend) was expected to die inside of a week. He did.

The previous time to that, this woman was in a car next to the one I was in as I was on my way to being driven past Clapton's Florida home (my being a Clapton tourist or something, I suppose; I'm also an influence on Clapton).

Yesterday, I noticed a Facebook friend had a Facebook conversation with her, so this is in that continuity - it was the first direct sign I've seen that she's still alive since the just-described two previous occurrences, though indirect signs of her still being alive are out there as well.

This morning, while I was on my way to work, nearly there, about to exit the 134 near the 210, there's a car in the entry/exit lane driving next to me, going too fast for me to exit in front of him, causing me to do a major slow down to let him enter the freeway in front of me, and to let me exit the freeway (which is good, it's always nice to have someone takeover for you on the freeway, lest it become too empty and boring, then they tear up the concrete and build a park on it or something).

[\[For more on this, go to <http://www.wikihow.com/Merge-Onto-the-Highway-Without-Crashing>\]](http://www.wikihow.com/Merge-Onto-the-Highway-Without-Crashing)

I feel inclined, in consequence of this which-one-of-us-is-gonna-slow-down negotiation, to take a good look at the driver. We weren't actually in a game of chicken, neither one of us was really on the brink of death at any point, but it was just unusual enough. And I do always have to be slightly suspicious of the unusual things that happen to me. People parade things around me for my benefit at times, being the secretly super-important person that I am. It comes with the territory. You may or may not be interested in the details.

I find, in this brief moment, that the other driver is either Eric Clapton or a look-alike. I have on various occasions described how I have to occasionally consider that I might be getting dispatched at me a look-alike, i.e., someone I am meant to think is a particular person when it isn't, rather than their simply being some random person I happen to think is some particular other person. For example, if it's the day Jennifer Aniston is marrying Brad Pitt, and someone who looks like David Schwimmer is driving next to me, I know it doesn't have to be David Schwimmer. But I'm certainly expected to believe it is.

I go to the Internet shortly thereafter, to see where Clapton might be in the world today, in case I might be able to resolve it then and there, as when Paul McCartney drove by me several weeks ago (see my blog article from among the blog articles I wrote several weeks ago). I found, in an article dateline Los Angeles, that TODAY Eric Clapton announced his first album in FIVE YEARS. Sheryl Crow will be on it. I should add to this, that [my July 21st blog \("All Roads Lead To Memphis And France"\)](#) described something done on Letterman for my benefit that was specifically in conjunction with Sheryl Crow being a guest. I believe there is evidence to support that assertion, and I believe that evidence

is apparent if you are intelligent and inclined to spend the time examining when what happened.

I am now, therefore, absolutely convinced, given the importance of today with regard to Eric Clapton, that I "encountered" either a Clapton look-alike, or Clapton himself. As to whether Paul McCartney might have been behind it, or.... whether the three of us will ever be in the studio together (I've already proven I have the ability to drive there).... or whether I will later be able to describe being inside-referenced on the upcoming Clapton release (as has happened on other Clapton releases).... or whether I have made myself appear like a child crying for attention by making things up (opportunities to undermine how seriously people take me are not sneezed at by those who see the chessboard a certain way).... all of these are thoughts that float about unobstructed. The main thing is, it's about the music.

Posted by Steinhoff at 7:39 PM 2 comments [Links to this post](#)

Labels: [Clapton](#), [McCartney](#)

Wednesday, August 18, 2010

Nobody Knows The Trouble I've Hallucinated



Yeah, Well I'm The One Who Oughta Be Quarantining You

Some of us look at other people, figure a few things out, and then divide them up into three categories: Beginner, Intermediate and Advanced. It's a weakness, of course, in that we all belong in one group, we're all the same, we all know the same things, have the same background information, the same inclination, willingness and perspective in putting facts together, etc. It's silly that I scored 97 percentile on my college tests and that this can ever make me feel that I'm among stupider people. I get so silly sometimes, it's enough to drive me up the wall.

Don't Put This Section Together With Anything

A while ago someone I know gave me a box of Q-tips. She didn't really give them to me. My group in my company had a Christmas Party and I was the lucky one who received her gag gift. She's an old friend of President Obama, lived a few doors down during the Chicago days. Even before I knew of that

relationship, even before Obama was the president, I laughed about the Q-tips.

Isolate This Section As Well

The Iranian President said something not too long ago regarding the American President. Because I'm secretly super-important in relation to Steven Spielberg, the most prominent Jewish man, and also because I'm secretly super-important in relation to Paul McCartney and Saturday Night Live and Ridley Scott and Tim Burton and James Cameron and Sting and Madonna and The Rolling Stones and countless other institutions that wield unimaginable influence over the hearts and minds of Americans and the rest of the world, the Iranian President joins in. Like so many others, he said something in a lexicon that is unknown to almost everyone, a lexicon of which certain individuals have been continually making use. But we're all the same, really, no Beginners, Intermediates or Advanced, and if one of us doesn't get something none of us do.

All Of Five Minutes

In some of my other blog articles I've commented on my influence on Jason Lee's TV show, "Memphis Beat", an influence I've characterized as having grown out of my influence earlier in Jason Lee's career. Such as my originating what became "My Name Is Earl", by sending my Earl-like idea to the producer of the 1995 movie, "Mallrats", Lee's first starring role, a movie which had been named for my video, "Mall Man".

Last night's "Memphis Beat" once again included a few things that, if put together with a few other things, spelled something to those I consider Intermediates and Advanced. As if there actually is such a thing as Intermediates and Advanced, that is, which there aren't, it's just me being some sort of silly, crazy con artist or something. But let's just pretend I'm right, okay, and then I can finish the train of thought and move on to the next subject and finish that and then we can get out early and catch a smoke before our next class.

In my 1993 video, "Mall Man" (do a search at Archive.Org), we have a big shopping mall mogul. In last night's Jason Lee episode we did as well. In "Mall Man" we have someone seeming to be a homeless person who really isn't. Likewise on last night's show. In "Mall Man" we have the idea of a woman getting a special gift for a fiancé, but it just isn't for him. On last night's show, likewise. Any of these connections in of themselves, nothing. All of these things on last night's show taken together with "Mall Man", *perhaps* again, nothing. All of these things put together with what I've been saying in other blog articles regarding Jason Lee and "Mall Man", that *is* something. Not to the Beginners, but to the Intermediates and the Advanced. And there are those who will hand over the microphone to the Beginners and boost the speaker to full volume for precisely that reason.

A Day In The, Okay, Not A Day Hanging In The Balance

At work, Obama's old friend from the Chicago days was supposed to give me a piece of paper showing she had permission to take a day off, signed by her supervisor. WEEKS ago. Her supervisor already knows she took the day off, the timekeeping system already recorded that she used up her time off. But I still need that piece of paper, it's part of my job, so that I can put it in a drawer and then a box for five years or so until the obligatory period of a potential audit has passed (like that's gonna happen). She laughs when I remind her. That's what happens when you laugh when someone gives you Q-tips. I'm this close to giving up on this and moving on. I'm really divided on this.

You Did Not Just Say That

Two days ago or so Bolton that Bush Administration right-wing/white mustache guy said the Israelis have an eight-day window to attack Iran's nuclear sites, after that, it would release dangerous radiation if they did. I'm left-wing, he's right-wing. He has a white mustache, mine is brown (okay, I'm willing to admit there's a little gray there). We're apples and oranges, therefore, I don't have to think about this.

It's A Small World (And That's Even Without Circumstances Having Yet Reduced It To A Speck Of Dust)

A recent Facebook development in my life has put a certain red wire very close to a certain blue wire. I sure am glad someone else is in the middle of that one. Though it actually has a whole lot to do with me. And yet it doesn't. It touches on a big part of this lexicon business I've been referring to, the part which stretches in the direction of what the Iranian President has been secretly connecting with in some of his headline-grabbing remarks over the past several years. I sure am glad there are enough Beginners in my life to scream in my ear that I'm just being silly about this.

Down The Hatches

Making good progress on my latest video, "Down The Hatch," which is currently in danger of being renamed, "Down The Hatches," and then good luck doing a search for it after you've read it in sketch idea form at Archive.Org, or vice-versa.

Oh Yeah

It took me 45 or so years, but I finally figured out something from John Lennon. I count about 14 major Beatle songs that I was a significant influence on (something to which I've occasionally made reference), and this one belongs in that column. The thing I figured out is, in the Beatle song, "Rain," it's like, emotionally a rainy day *versus* a sunny day. A year or so later, in the Beatle song, "Penny Lane," Lennon's emotional harmonizing on the word "Blue" in "Blue suburban skies" is like, *advocating* that the skies are blue. Meanwhile back, "the

fireman rushes in from the pouring rain". So, therefore, it's like, a rainy day *versus* a sunny day.

I bet if I had really worked at it I could have gotten this in only 22.5 or so years. Then again, I hope I never stop being a Beginner, finding things that were always there but are only now exploding off the page in front of me.

Posted by Steinhoff at 7:30 PM 0 comments [Links to this post](#)

Labels: [Iran](#), [Jason Lee](#), [John Lennon](#), [Obama](#)

Friday, August 13, 2010

You Really Have To Put Your Ear Right Next To The Speaker

As some who might be more familiar with these blogs can testify (not that they wouldn't leave the country if that's what they had to do to get out of testifying), some of the important-type things I describe here are accompanied by the kind of evidence an intelligent person can disseminate and appreciate, while other things are not. The same way you cannot prove to most of us that you didn't sneeze five times in a row eleven minutes ago. Your not being able to prove certain things is not to be taken as an indictment against you. As always, my hope/expectation is that the vast accumulation of things I *can* prove would suggest to those who are intelligent and good judges of character that "certain types of things" really do happen to me. In other words, you gotta give me credit already. Unless you don't happen to feel like it, but you don't feel like doing the (admittedly voluminous) research, and then have something to say about me being some kind of a.... which leads me to wonder a little bit about you, or maybe not just a little bit.

The Shadow Is On The Wall

Some may have expected me to do my blog article about Tim Burton's "Alice In Wonderland" by now, as this movie is currently available as a pay-per-view. I already described in a blog article, upon it's release in theatres, how I was a big influence on this movie, how I tend to be a big influence on Tim Burton films ([March 16, 2010, "Kalorping Against The Jabberwocky"](#)). We both went to CalArts at the same time, knew a lot of the same people, though we scarcely encountered each other. Nevertheless, I have come to be a very significant influence on him. I also wonder why his hair style is conspicuously identical to the one I had while at CalArts.

But no, I am waiting for "Alice In Wonderland" to come to the premium cable movie channels, that will give me the kind of time I need to put together a videoclip. For now, I can relate what I believe are related bits of information with regard to the blog article I wrote upon seeing this movie.

Those with hundreds of millions of dollars know, as might those with only fifty dollars, that if you only have three Facebook friends, Facebook shows up on your page and suggests you friend certain individuals who visited your Facebook page (if you have a number of Facebook friends, they have a more vast set of

people to suggest, as they draw from all friends of all of your friends). I now have 26 Facebook friends (my reclusive nature catching up with me in terms of my not having accumulated a vast number of friends and acquaintances over the years), but at the time I wrote about seeing "Alice In Wonderland", mentioning my influence, I only had three (hey, I wasn't even trying). Within approximately two days of my aforementioned "Alice" blog article, I was directed to go to my Facebook page. This was accomplished by someone I hadn't spoken with in about 30 or so years, whom I shall refer to as Person A, inviting me to be her Facebook friend. I did, and of course then went to my Facebook page, for what was the first time in half-a-year. And there was that thing I was just talking about, Facebook suggesting I friend someone who had apparently visited my Facebook page, someone I knew at CalArts during the '70s, whom I shall refer to here as Person B. Without the "directive" from Person A to go to my Facebook page, I never would have seen that Person B had visited my page. I then did what one might expect I would do. I looked to see who Person B's Facebook friends are/were. Person B turned out to be one of Tim Burton's eighty Facebook friends. So two days after my blog about being a big influence on Tim Burton, most recently "Alice", I am being directed (yes, directed I say!) to one of his relatively few Facebook friends (few considering how big a figure he is).

When I was little we used to go to Passover Seders at the home of Person A's father, also attended, of course, by Person A. Another person we would see there was someone named Stanley Panesoff, who was involved in a TV show they had back then, "Dark Shadows". This meant something to a kid (not that an adult should be thought childish were it to mean something to him). There were no other people of such note at the Seders, at least none of which I was made aware, and I was a kid. That is why I find it of particular significance that Tim Burton has now announced that he plans a movie version of "Dark Shadows". Remember, this is now Person A in a certain connection with Tim Burton, not just Person B. Presumably these A and B Persons come from different times in my life, if I may describe them that way.



Then there's the fact that the Facebook page of Person B, whom I have not friended (I cannot even say she

was ever my buddy at any point in time), currently features, as her primary photograph, a depiction of her that is strikingly similar to this still from my 1998 video, "(Kalorping for) Gosk 2" (posted at Archive.Org in 2005). Only she is lying in the backseat of a car instead of in the front seat, and the door is most decidedly open rather than most decidedly closed. In my photograph, it is Robbie Cavolina, who played Vinkalert in "Gosk 2". He also was Joni Mitchell's art director on a large number of her album covers, as I was a secret but major influence on a large number of Paul McCartney album covers. The particular significance here is that, it is right during this several-minute section of "Gosk 2" that my influence on "Alice In Wonderland" takes place.

This also regards what the Iranian President hooked into, Lexicon-wise, when he was saying something about the American President a little while ago, but it would take way too many words to go into that here. [This might be a good place to again mention that I believe a number of strange things happen to me as a result of being secretly super-important in relation to the work of Spielberg, McCartney, Cameron, and many others of international note.]

All this and (fill in current amount of New York City subway token, not sure what that is these days) will get me a ride on the subway.

Not Beyond The Pail

Yesterday I became Facebook friends with someone I hung around with a little during the late '80s, David Peel, who is the same David Peel mentioned in the Lennon song, "Sometime In New York City". He is most known for the rock albums, "The Pope Smokes Dope" (produced by John Lennon) and "Have A Marijuana" (connected in subject matter to "The Pope Smokes Dope", but not produced by John Lennon).

Today I went for a brief drive, and believe I saw the guy who plays Kumar in "Harold and Kumar Go To White Castle", a very marijuana-related movie. I also believe I saw the guy who plays Jay in the numerous Silent Bob and Jay (Kevin Smith) movies, a very marijuana-related movie character (I have also been an influence on the Silent Bob and Jay movies, here and there, sometimes more than other times). I am not aware of seeing anyone else I might recognize today. I therefore correlate these sightings (unless they were look-alikes) to my having become one of David Peel's many, many Facebook friends. I know myself well enough to know it was not the power of suggestion that caused me to imagine I was experiencing these sightings. If you would tend to want to infer that, you are not taking into consideration the evidence that does exist that these types of things are often set up for me to experience. I have to admit, I would have been just a little bit more pleased with it all if the person who played Kumar hadn't turned around, after the movie, and denounced pot smokers, saying he is that separate from that character. He seems like a nice type, and perhaps someday he will understand what respect for human autonomy really means. A lot of people still seem to have difficulty with that.

Posted by Steinhoff at 8:24 PM 0 comments [Links to this post](#)
Labels: [Dark Shadows](#), [David Peel](#), [Jay and Silent Bob](#), [Kumar](#), [Tim Burton](#)

Tuesday, August 10, 2010

Maybe You Should First Explain To Me What Being The Ninth Beatle Will Entail

Hail, Hail, Chicago's All Here

I stated in my May 1st, 2010 blog (readable on this site, and also to be found in Volume 3 of my blogs published/copyrighted in May 2010 at Archive.Org):

"In The Future All My Troubles Seem So Far Away

"A new event has occurred in connection with my observations that someone behind-the-scenes at the Huffington Post website is very much 'on' to my secret super-importance (or partially on?)...."

Something not unrelated to this observation about Huffington Post occurred today. Ariana Huffington printed an article entitled, "Third World America' Excerpt: Michigan Father Commutes To Chicago For Work". Here is what I find particularly interesting about that article (not counting the article itself) - just two days ago, in my August 8th blog, I stated:

How many movies are there where the guy with the private airplane shocks someone by saying, "Hey, let's have dinner in Chicago!"

So, if you put two days ago together with today, and sprinkle in some May 1st, you might have to see something, I would think. I wouldn't assume that the Mayor of Los Angeles, who is one of my few "fans" at Huffington Post (they have fans for when you comment on an article - I comment as either JonathanDS or JonathanDS2U), has a proper vantage point for putting these things together to see the composite whole I'm drawing, but that's the lot of those who are fans of my comments at Huffington Post without being fans of my own blog articles. I only regret that there is little or nothing I can do for these sad unfortunates. Maybe I should direct people to these blogs sometime when I'm commenting on a Huffington Post article. Let's see, how about, "I too am concerned about the economy, in fact, I'm the 9th Beatle, I believe, with no hope of ever becoming the 5th Beatle."

Yes I'm Gonna Be A Person Who Remembers Not To Run Out of Gas Next Time

Also *possibly* in relation to my blog article of two days ago, on my way to work today I saw an uninhabited car pulled over onto the shoulder of the road, and found the car seemed to very much resemble the car I saw that guy driving, that guy I mentioned in my two days ago blog article. I don't know if there was anything to read from that, though today's car did have some sort of very small sign, like a large post-it note, taped to a side window (I didn't stop to read it).

If I were better at identifying fancy black sports cars I might have something more definite to offer here, however, ignorance about cars remains one of my few guilty pleasures and I don't see this changing much in the future.

I suspect this could be one of those bits where first Paul McCartney shows up somewhere for my benefit (as described in my August 8th blog article), then someone takes over from there - I'm supposed to attach something to whatever his assigned delegate puts in front of me. Oh look, let's put a car like the one Paul drove behind him when he's on his way to the mountains. Now let's put the car in front of him when he's on his way to the supermarket. Don't even need to put McCartney in the car. Gee, this is fun, are you keeping close track of the look on his face when he sees it's not a Beatle?

I once knew a girl who knew/knows Paul McCartney. Her photograph was "once" on the inside album sleeve of Clapton's "Slowhand" on account of me (I was the only one given in the CalArts dorm that year whose room that had a brown corkboard bulletin board, and the inside Clapton album sleeve featured photos apparently tacked to a brown corkboard bulletin board; the previous year I had the dorm room with the different looking carpet because Amy Wexler, the daughter of Jerry Wexler, the head of Clapton's record company, had destroyed the carpet the year it was her room, etc., etc. - I've explained all this before in earlier blogs). God forbid the "Slowhand" girl should be the McCartney assigned delegate who gets to leave cars on road shoulders for me to make things out of. A conversation I once had with her led to Tom Hanks' TV sitcom, "Bosom Buddies" (also something I've described before), and yet she has never come forward and vouched for my assertion that I'm secretly super-important, or done anything about it. Would Mary Tyler Moore behave this way? I wonder if this is the sort of thing McCartney and Spielberg laugh about together in the Hamptons, where they're reportedly next-door neighbors.

Earl Gray Area

Nothing happened in connection with me on tonight's "Memphis Beat", which in itself is worth noting. I do have an observation, nevertheless, just in case they thought they were doing something that I would find worth noticing. Can't leave them hanging if that was the case, but I emphasize, I expect it never happened, is just a coincidence if even that, yet just the same, I have to take into account the possibility:

In my August 4th blog, in the section entitled, "His World", I pointed out a moment in one of my major little videos, "Gosk 2" by including a videoclip excerpt, as it was in connection with something or another (read it/view it). In that same "Gosk 2" scene, one of the characters from the planet Klug finds that his girl is all taken by the music being played by an Earthling, and he is not delighted. One finds a certain correlation made in "Gosk" to racial tension vs. embracing racial differences. [If one takes the trouble to read my entire 1993 full-length screenplay that I've posted at Archive.Org, one will in fact find a

very positive message on that subject, where things culminates in all the people of Earth and all the people of Klug feeling great love for one another. It's really heartwarming, someone should make this movie, though surprisingly it gets treated more like a car by the side of the road with parts worth stealing.]

And so in tonight's "Memphis Beat", a white character is not too delighted that his former girl is all taken by the music played to her by a black character. We suspect race might have contributed to his killing his former girl and framing the black guy, though thankfully they are always careful never to take us too far into the deep, underlying motivations of a killer, lest it transform us all into killers (some of us even feel the need to stay away from people who enjoy mimicking Jack Nicholson's "Here's Johnny!" from "The Shining", not to mention the Barney song, but I digress).

Also on tonight's "Memphis Beat" we find a snow globe. In the scene in "Gosk 2" that immediately precedes the "Gosk 2" scene to which I've just referred, one of the characters observes, with regard to little white flakes floating around, "I think I know where all these little white flakes come from". However, in truth, "Gosk 2" is not set inside a snow globe, which is only one of the places where the correlation falls apart.

Posted by Steinhoff at 10:04 PM 0 comments [Links to this post](#)

Labels: [Clapton](#), [Hanks](#), [McCartney](#), [Memphis Beat](#), [Spielberg](#)

Sunday, August 8, 2010

Stuck In Traffic, Not

This installment is specially designed to convince people that I'm out to impress them with my zany quality of applying wishful thinking to reality, or perhaps a desire to seem like I would say anything to get ahead by being impressive. Or else this blog might be an important historical document for those who will someday come along in the future and want to reinvestigate our lives because they found out the mainstream media didn't have the whole story and basically they're left out of the real loop without these little fragments of information.

On Friday I sent someone a message regarding one of my important videos, which I made at CalArts years ago (1978), "How Did The Future Learn To Play Monopoly?". You may want to research mention of this video in my previous blogs, by going to Archive.Org where I occasionally publish accumulations of my blogs, so that you can do a nice, simple word search on that one. I describe how there is a specific basis (involving filmmaker Robert Zemeckis) for concluding that its title led to the movie title, "Back To The Future". I also describe how my video was a HUGE influence on some important Paul McCartney stuff, particularly his movie, "Give My Regards To Broad Street".

Because this video was a HUGE influence on some important Paul McCartney stuff, and because the communication I sent someone Friday was of a special

nature, I expected to see some acknowledgment of my message occurring while I was out for a drive on Saturday. This expectation I had came out of there being a certain strange tradition, though not one experienced by most. So I expected to see something, I don't know, a personalized license plate that read, "PM", perhaps. And while "PM" can mean afternoon as opposed to "AM", I would know the secret meaning (oh yes I would).

So I'm driving along a road that strongly resembles a road in the above-referenced movie, which appears at the beginning of the movie, which is right after a part of the movie upon which I was a HUGE influence. And I had stopped thinking about expecting to see some form of acknowledgment for quite some time by now, because it isn't the kind of thought that lodges in my brain excessively, it merely crossed my mind.

At this point, on this road, I was on my way to the nut house - and a funny thing happened. Actually, I was on my way to the Somis Nut House (located in Somis, California), one of my regular journeys that comes up periodically whenever I need to replenish my bad cholesterol remedy, walnuts and almonds. But let's stick with my original wording: "I was on my way to the nut house". I have a whole subset of followers whose primary enjoyment of me comes from the fact that I will occasionally say something that sounds like I know I'm crazy. Opportunities to play to them are rarely so perfect as this.

So a funny thing happened (I may be making a play-on-words reference to the movie title, "A Funny Thing Happened On The Way To The Forum," that Zero Mostel movie Richard Lester made around the same time he made Help!" and "A Hard Day's Night"). And if it seems like I'm taking a little too long to get to the point, there's a special reason. I was always brought up to avoid saying things that make me sound REALLY, REALLY crazy. Crazy's okay, really crazy I'll do, we all have to make sacrifices, besides, I already mentioned that subset of followers. But this will downright alienate the few people I haven't alienated already.

Paul McCartney drives by, looking at me very happily. One rarely sees him looking this happy, and we've all seen images of him looking *extremely* happy, so in other words, here was a person who was conspicuous in his happy appearance. It was contagious - I'm still happy.

I went home and checked to make sure Paul McCartney is on the other side of the world so that I know I need not feel any obligation to anyone to mention it, because it was an illusion. He had a concert the next day in Canada. Not good enough. In fact, the personalized license plate I saw at a certain point that day regarding jet lag was now hammering in my head, a horrible reminder that airplanes really do exist. I was still in the world of serious ambiguity, that place where one cannot really be certain in relation to a matter of considerable significance. Okay, but then I saw that an interview he had given to a Canadian

owing to the upcoming concert there had aired the day before. Yet the article about the interview somehow carefully avoided stating when the interview itself took place. And then there's airplanes again. But airplanes have such uncomfortable seats. Though it is in truth fun when you have a billion to suddenly say to yourself, "I'm going to scoot way over there and then scoot way back here!" How many movies are there where the guy with the private airplane shocks someone by saying, "Hey, let's have dinner in Chicago!"

I seem to be dwelling on a part of the story that some people wouldn't. While others wouldn't see any story, just someone who thought he saw someone he didn't, and if he did, what does it have to do with that person, because that part about "How Did The Future Learn To Play Monopoly?" doesn't sound right to me, does it sound right to you, etc., etc. Well, I hope those people and also those other people and let's not forgot those other other people realize, that some of us like to address more than one frame of mind simultaneously.

So long story short, Paul McCartney has yet again found a way to trick me into feeling he has no further obligations where I'm concerned. Like it would matter if I thought he did. That's right, I'm talking about making it possible for me to go further than the nut house should I feel the inclination.

Posted by Steinhoff at [10:28 PM](#) [0 comments](#) [Links to this post](#)

Labels: [Paul McCartney](#)

Wednesday, August 4, 2010

[That Elvis Sure Can Play The Piano](#)



[The Movement You Need](#)

Those who remember all the way back to my previous, July 28th blog article may recall that in the "Unreal Dream" section, Item 6, I characterized Stevie Wonder as having a negative reaction to Paul McCartney's hand on his shoulder (as always, this was part of a larger statement I was making, as opposed to being a personal exploration on my part into hands and shoulders of celebrities). I have reviewed this McCartney and Wonder moment, and though I continue to regard it as significant in terms of the statement I was making, it was far from the race riot I might have seemed to have been suggesting. The

following videoclip, I believe, reinforces the idea that, when taken cumulatively with the other observations I was making, that other context, through which one might see that moment, loomed in proximity:



With regard to the above photograph showing the two American Presidents, which is also from that same event, I believe it might be added to Item 2 of that same section of that same previous blog. It was a recurring image throughout that show for there to occasionally be this portrait of Washington and his outstretched hand seemingly hovering behind various people onstage. Thus, significant in the context I was trying to get across.

A Little Colder

Those who can remember even further back than my previous blog article, all the way to my July 20th blog article, "Let's Pretend I Think We're Both On The Same Page", should recall that I announced there my newest little video project that I'm working on, "Down The Hatch". I have subsequently found

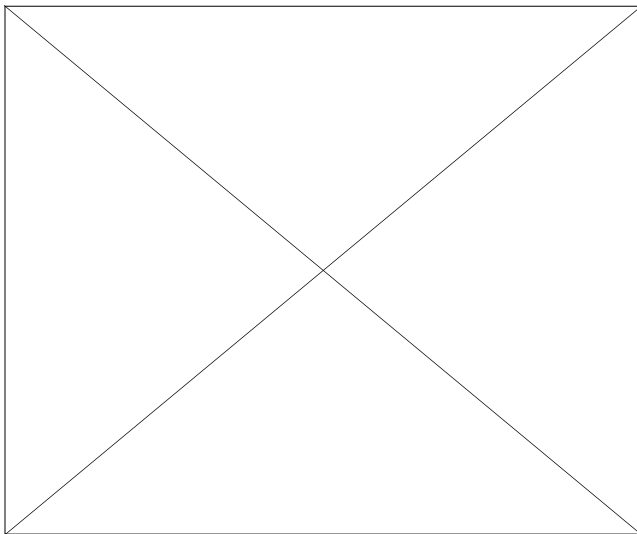
something done by Stephen Colbert to be worth noting in relation to this.

I have previously pointed out from time to time in my blogs how Colbert and The Daily Show will sometimes include things in relation to my material (I have also explained how I am responsible in a big way for Colbert's bear sketch with Elvis Costello in Colbert's Christmas special a few years ago. I suspect my influence in those parts has a little to do with someone I once knew, producer Stuart Cornfeld, crossing paths from time to time with much that is in connection with Daily Show alumni (I have also in previous blog articles gone into how I am a continuing influence on Stuart Cornfeld's work).

So anyway, my "Down The Hatch" video project announcement came while Colbert was on vacation. He is just two days back from vacation (i.e., on his second show following my announcement), and Colbert happens to open his show by doing something that is among the things that occur in "Down The Hatch", a moment of the sort Colbert might be expected to pick up on. From my "Down The Hatch" comedy sketch idea (posted in 2006 at my website; posted in June 2010 at Archive.Org):

"PENNY, her back to the audience, opens up her blouse to STEVEN."

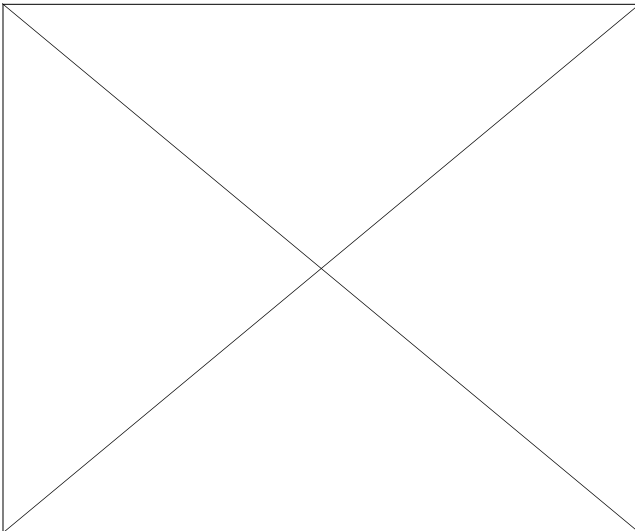
From "The Colbert Report", July 27, 2010:





His World

Having had the chance to see the 2009 movie, "Planet 51", it being that the Starz Channel recently began featuring it as an "Early Premiere", I was pleased to discover the influence of my 1998 video, "Gosk 2", stretching way over there:





I wish to add, that I appreciate their faithfulness to my underlying idea, which was to have someone all agitated that an outerspace alien is in his midst (correlated in the audience's mind to a relatively racist disposition), the character anxious to get everyone else as agitated by this as he, then cutting to the actual source of the agitation - an alien anti-climatically conspicuous by his innocuousness, and an implacable resistance by the other characters to share the agitated character's discombobulated feelings, despite the accusation from him that their disposition reveals them to be crazy/sick rather than he.

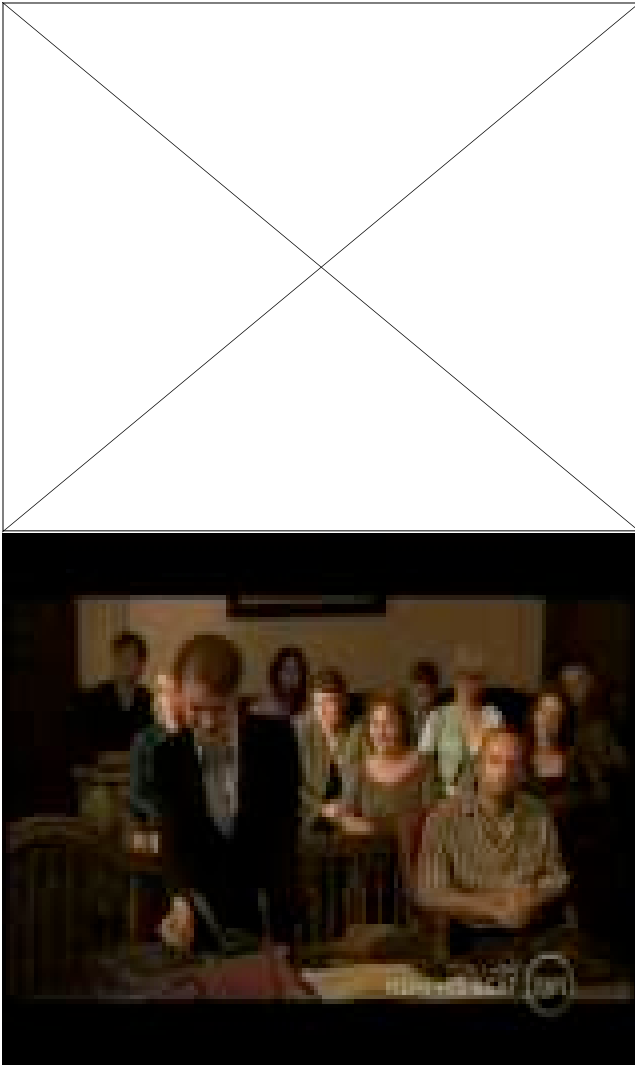
Make It Better

In my July 6th, July 13th and July 21st blog articles I refer to how the same nine-second section from my 10-minute 1993 "Mall Man" video (posted at Archive.Org) has very recently been focused in on, in pieces, specifically with relation to the TV show, "Memphis Beat" (and one time when Memphis was important on a David Letterman show). One really does have to do the research, however, in order to appreciate that a special context brings together what one would otherwise tend to see as random, separate moments.

The nine-second section from "Mall Man":



With relation to this, I have found that key occurrences in the August 3rd "Memphis Beat" should also be tuned in on with this same context in mind. I have done a little extra (easily recognizable) sound editing with the following videoclip from that episode to drive home my point:



Take A Sad

And finally, a few things have occurred that I regard as being in connection with a matter I've occasionally been referring to in my blogs, which pertains to the Pakistani Taliban, the Iranian President, the American President, Tim Burton and Smallville in relation to inside-references to me/my material (a matter I have expressed as being something I regard as the result of my secret super-importance). However, I don't know exactly how much most people can truly appreciate how there can be occasions when even a single syllable can clearly belong as a piece in a puzzle. Or, for example, how a single word can clearly be meant to be associated as part of the Beatles song, "Hey Jude", rather than it merely being one's imagination to believe that one is to associate a word as part of that context. Not that I'm saying I would necessarily win anything if I were to be a guest on "Wheel Of Fortune".

I don't know that including the public-at-large in this matter will keep the world from blowing up, though it could, or perhaps the opposite, who knows

what's "better"? Probably, it's a mistake to think anything really comes down to one person, or ten people, or a million people, or whatever. I'd prefer not to think that, anyway. Yet perhaps at some point I'll get around to rendering something about these new things that have occurred just the same. It's just a matter of figuring out what's good, better, better, better, or....better.

Posted by Steinhoff at 10:13 PM 0 comments [Links to this post](#)

Labels: [Jason Lee](#), [Paul McCartney](#), [Planet 51](#), [Stephen Colbert](#), [Stevie Wonder](#)

JULY 2010

Wednesday, July 28, 2010

[Special Thanks To Washington, Obama And McCartney](#)

Unreal Dream

My July 23rd blog ended with my stating:

"I'm sure that, whatever specific elements might someday get glued together through the development of this concept, those elements will eventually find some way to unglue themselves from it."

My July 25th blog began with:

The image of the sword in the stone (Excalibur), which was followed in that blog by an allusion to the legend regarding it, which is about only one person being able to remove the sword from the stone (King Arthur).

So on the one hand (7/23), elements that, though they might one day become glued together, someday they will find a way to unglue themselves from each other. On the other hand (7/25), two things bonded together that only one person can separate.

I shall now bring together things that should unglue simply by breathing on them, or sneezing on them, or chewing on them, or whatever you feel like doing to them. I do so for your amusement, and also on the strange, remote offchance that it has been dictated to me to do so, by Paul McCartney and/or President Obama, via things regarding tonight's fantastic broadcast of McCartney being honored at the White House. And may I take this opportunity to say, that broadcast was a golden moment, and I have no desire to pull apart what came together there. I have nothing but thanks for their having done this. I would give them both an award to go with the Gershwin Award McCartney was given by the President, if I had one, not that I could do more to make that moment hold together than what has already been done. The specialness of the evening was remarkable.

I won't be backing up any of the following statements which, combined, comprise my theory that I might have been meant to see a connection in this McCartney/Obama event to my ["Steinhoff's Dostoyevsky's 'Uncle's Dream'"](#). So

many of my previous blogs already go on at length to prove to the intelligent that I am a secretly super-important person to whom things happen that are far beyond normal experience, if you put pieces of puzzles together left by people who don't wish to speak too loud. I know this must appear to a newcomer as totally audacious, crazy, etc. Did I say "newcomer"? You could imagine yourself to be well familiar with what I have contended in the past, however, if you never bothered to follow the details, for lack of intelligence, inclination, ulterior motives regarding certain powerful situations, etc., then that which I do in these here type things will always be new/unfamiliar to you.

1. Paul McCartney has on innumerable occasions said and done things intended to be in relation to me. I have known many who know him, and I have been a very significant influence on him over the years, going back to the '60s and continuing to the present day. On my first few days ever in London in 1983, had I run across the train tracks at Baker Street Underground Station to be on the same platform as he, when we both were nearly the only ones in that station, we may even have shaken hands. Several days following our not shaking hands, I was invited to a dinner party by his next-door neighbor during the '70s. Unconnected events, perhaps....

2. A number of years ago, a song McCartney wrote with Elvis Costello (who appeared in tonight's broadcast of McCartney being honored by the President at the White House) contained a line, "She wants to shout at the back of his head." I interpreted the origin of that lyric as coming from something I came up with for my video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'", wherein a character hallucinates that a woman is shouting at the back of his head.

3. A recent interview with McCartney about playing at the White House had him choosing to characterize the experience as being very comfortable, where one felt one could say anything, like when one is speaking to a **cousin**. In my "Uncle's Dream" video, a character is specially advised *not to feel free to say anything* when in the presence of a particular important individual. My **cousin** and his wife appeared in my "Uncle's Dream" video.

4. In my "Uncle's Dream" video, there are many references to the power someone has over a most important person due to her playing music before him. The nature of this idea is not totally unrelated to the nature of tonight's McCartney/Obama broadcast. (I certainly do not mean to infer anything, I am simply making an objective statement.)

5. When President W had that whole front-page episode over **putting his hand on the shoulder of the German Chancellor and her responding with apparent revulsion**, the incident occurred one day following my having emphasized the significance of an identical act (as described in my "Back To The Political Future" pdf at Archive.Org) that occurs in my "Dostoyevsky's 'Uncle's Dream'" video being used on a "Monk" episode (almost all episodes of "Monk" made

inside-references to my material, which I attribute to my having once known the former President of USA, which made "Monk", having some kind of hand in it, it seems to me. He's always doing stuff like that in relation to me, seems to me. And at some point after that W incident, when W stated that his reading tastes were very epileptic, I believed this related to that previous situation, in that Dostoyevsky is one of the world's most well known epileptics, despite it obviously seeming to be that W meant to use the word, "eclectic". Paul McCartney was widely quoted as having said, while at the White House, that it was nice to now have a president who knows what a library is (PBS today defended not editing that into tonight's broadcast). This was McCartney touching on the subject of W's reading.

6. There was a moment in tonight's broadcast when Stevie Wonder appeared to respond **negatively to McCartney putting his hand on his shoulder** by pulling his hand off (as if it was overdoing it, as it followed McCartney kissing Wonder's head).

6. Once many years ago when McCartney was a guest on Saturday Night Live, he played a butler character who did a few things relating to the butler character in my "Uncle's Dream" video.

7. The female star of my "Uncle's Dream" video, my friend Sandra Church (former Broadway star and Brando's wife in a movie), once mentioned to me going to Thanksgiving Dinner at Judy Collins'. Judy Collins was a very close friend of Linda McCartney.

8. Tonight on a separate show, a nightly news comments show, someone appeared with comments whom I've never seen before, and I've seen this nightly news comments show a lot. She had the same, somewhat uncommon last name as a person I know who is a friend of Obama from Chicago. Obviously not connected to the other person with the same last name, yet interesting that this person should be there to bring the other person to mind today of all days.

9. I have occasionally noticed my influence on things said by the President the day following my putting something out. This was also true of W and Clinton.

10. Now unglue everything in items 1-9 for future use elsewhere in other contexts. But do me a favor and find some place to store these elements in the meantime. You could rearrange the letters, I think they could all write out something from Shakespeare (though you may need to add or subtract a few punctuation marks). I promise not to sign the above with anything other than a pencil, so it should all be simple to unglue.

From Last To First

In my previous blog I referred to something I wrote 30 years ago, ["Two Hours In](#)

[The Life Of George Washington](#)". I have since then posted a pdf of it at Archive.Org.

Doesn't Count

Nothing to report regarding any influence from me on Tuesday's "Memphis Beat", unlike most of their other episodes (which I proved/demonstrated in previous blogs).

[Unless you count the fact that Tuesday's episode showed the influence of "My Name Is Earl", an earlier Jason Lee TV show that first originated from something I had sent to someone I once knew, who was the producer of the first movie Jason Lee starred in. "Earl" references on "Memphis Beat" shouldn't really count, though, as "Memphis Beat" stars Jason Lee, so if his references to his own earlier show have to be thought of as automatically coming back to me, all of our lists of who we might owe credit to would be endless.]

Posted by Steinhoff at 10:34 PM 0 comments [Links to this post](#)

Labels: [George Washington](#), [Jason Lee](#), [McCartney](#), [Obama](#)

Sunday, July 25, 2010

[She Killed To Get Into The Party But They Were All Out Of Those Little Hotdogs When She Got There](#)



Here are a few little pieces that may be part of little and big puzzles - or perhaps they're just little pieces, period.

The Best That You Can Do

It's London, 1983, and it's the day my photographs are supposed to be ready for me to pick up - the photographs of my day trip a few days before to Glastonbury, where King Arthur was supposed to be buried. So on my way to the store to pick up my photos, there's Arthur, standing there, staring at me, or more precisely, there's Dudley Moore, star of the 1981 movie, "Arthur". Here's the thing: there was a fence in front of a house, Dudley was standing in front of the fence, and the rungs of the fence were all cast iron and made to look like sword handles at the top. But the one Dudley was standing directly next to was

missing the handle (broken off by someone, apparently). So, think of the legend of King Arthur and Excalibur, the sword in the stone, everyone trying to get at the sword. Dudley/Arthur had a very concerned look on his face - it really was a picture.

So then recently I'm once again watching the movie "Arthur", and suddenly I notice something. The movie came out in July 1981. Earlier in 1981, or possibly late in 1980, I was involved with trying to put together my own little avant garde movie project, "Two Hours In The Life of George Washington", intended as a 45-minute real-time movie about the father of our country having a sex affair (that was where the missing hour and fifteen minutes were intimated to be about - the whole thing was meant to be done in a style too absurd to be taken for real on any level). At one point Washington is walking through a horse stable (he is if the movie had ever been made, that is, which it wasn't), addressing each horse individually (they each had the name of a future American president, and he had something very special to impart to each). And there it was, in "Arthur", a comparable moment (by my standards) in a scene involving Dudley Moore and Liza Minelli. My experience tells me that the nearness in time of my attempted film project to the release date of "Arthur" is indicative of where the idea came from. Of course, my idea never got anywhere. Harley **Lewin**, a famous rock lawyer I had worked for as a temp once, expressed a little interest; so did Carl Zucker, who was Woody Allen's locations manager on "Interiors" as well as being someone I had once worked with; and finally, so did Ken Hanson, whose brother was a friend of Yoko's before she met John, as well as also being someone I had once worked with. Nothing happened though. Unless you count that **Lewinsky** business that followed in the '90s, but a connection to that is too ridiculous to even consider.

Third Sword In The Stone From The Sun

I brought together the below stills from two different films, the 2009 Joseph Gordon-Levitt movie, "500 Days of Summer", and my 1974 CalArts Film Class' student film, "Limbo" (starring Dinah Manoff, who was also in this class) for a specific reason even greater than the sheer joy of seeing people in gorilla costumes, or seeing L.A.'s famous Bradbury Building, or seeing both at once.





In several recent blogs I observed that, beginning with "Third Rock From The Sun," I seem to be a continuing influence on things involving Joseph Gordon-Levitt, star of "Inception". This time around I draw your attention to yet another significant similarity with relation to Joseph Gordon-Levitt and myself:

- The very last scene (i.e., the ending) of "500 Days of Summer", which was filmed at the Bradbury Building, involves two people competing for the same job.
- In "Limbo", also filmed in the Bradbury Building, the characters are there to compete for the same job as well.

Cut To Hat

I may very possibly have passed by Steven Spielberg today, which is significant because of my immediately preceding July 23rd blog ("It's A Matter Of Principle, Or Money, One Of Those"). Because of my previous experiences, I had already pre-anticipated that something might very possibly occur during my first non-commuting drive since that July 23rd blog that would be something I would regard as fitting in with that blog, owing to the special significance of that blog. This does not mean it was necessarily actually Spielberg I saw today, but it does mean I was meant to feel that it may possibly have been. He was wearing the identifiable Spielberg baseball-ish cap, had the salt-and-pepper

beard.... he also had an expression as he spoke to the person next to him that slightly reminded me of when Dudley Moore was concerned about something back in 1983 London.

Posted by Steinhoff at 8:47 PM 0 comments [Links to this post](#)
Labels: [Dudley Moore](#), [Joseph Gordon-Levitt](#), [Steven Spielberg](#)

Friday, July 23, 2010

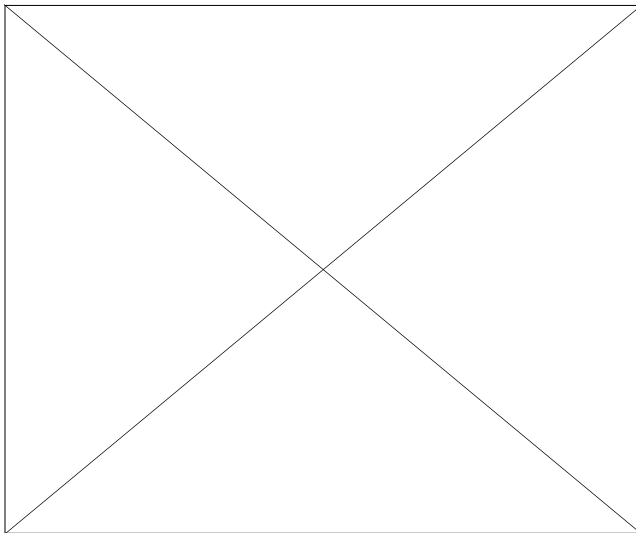
It's A Matter Of Principle, Or Money, One Of Those

Two things to report which, together, may perhaps add up to five things, or ten things, or one thing, depending on your attitude (personally I think of them as two things that shouldn't be added together at all, but then I never combine the money I make on Tuesday with the money I make on Thursday, so what do I know):

What Does This Have To Do With Iran And Pakistan?

I just saw Barry Levinson's 2008 quite enjoyable movie, "What Just Happened", it being that it has just made its way to Showtime. It stars Bruce Willis, Stanley Tucci, Robert DeNiro and Sean Penn.

I have in the past been no small influence on works that involve them all, including Levinson. And I was an influence again here. The particularly interesting thing in this instance is that it ties in fairly directly with my influence on Spielberg, as related in my [December 26, 2009 video, "Steven Spielberg and the 'Mall Man' Factor"](#), which is posted at Archive.Org. I've also incorporated into the following videoclip, which primarily regards "What Just Happened", another videoclip that I featured with my [January 30, 2010 blog \("May The Force Be Tested For Possible Negative Side Effects"\)](#), as both subjects share an addendum-like quality with relation to my aforementioned Dec. 26, 2009 video:





I do not consider this videoclip self-explanatory, but rather as something that should be seen in conjunction with "Steven Spielberg and the 'Mall Man' Factor".

Money Needed For Bread And Thumbtacks (I'll Worry About Buying Protein And A Bulletin Board Some Other Time)

On Wednesday, July 22nd I posted at Archive.Org a comedy concept I came up with, ["Following The Money Ridiculously"](#). Someday it could perhaps redefine everyone's very relationship to dramatic tension and thereby influence the lives of millions, if only the perfect inspiration were to somehow inhabit this concept.... Well, in any event, I don't think it's *too* bad an idea. I must admit, generally I consider it simplistic to lump all matters relating to money into one bag, but sometimes one just wants to momentarily shove things together into the same context for the hell of it. I'm sure that, whatever specific elements might someday get glued together through the development of this concept, those elements will eventually find some way to unglue themselves from it.

Posted by Steinhoff at 9:33 PM 0 comments [Links to this post](#)

Labels: [Barry Levinson](#), [Bruce Willis](#), [Money](#), [Robert DeNiro](#), [Sean Penn](#), [Spielberg](#), [Stanley Tucci](#)

Wednesday, July 21, 2010

[All Roads Lead To Memphis And France](#)

A few things from last night's Letterman tend to add support for my belief that someone over there is reading my blogs. In fact, I seem to have found reason to believe that SNL people also read my blogs, as well as certain others who make TV, movie, etc. contact with countless others.

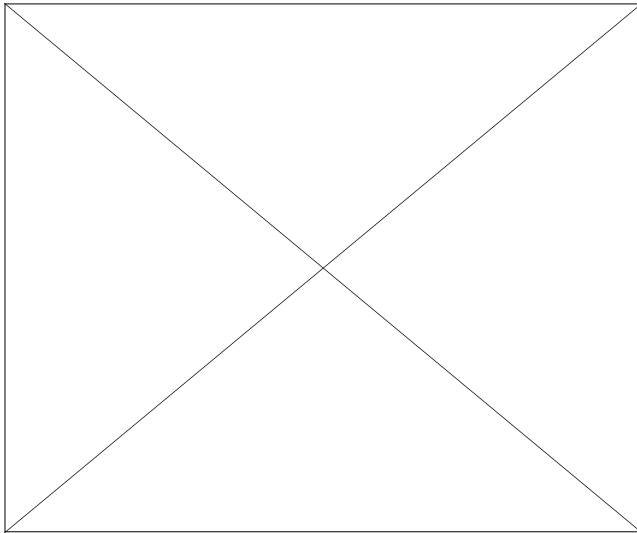
One or two of you out there may even permit me to build my case:

As recently as July 15th I found reason to state in a blog article:

"... apparently something was worked out with Letterman (who has referenced me/my material quite a bit before, as I've indicated in numerous blogs)...."

My July 6th and July 13th blog articles related to my observations that the July 6th and July 13th episodes of the TV show, "Memphis Beat" made inside-references to my material (specifically, my 1993 video, ["Mall Man"](#), which is posted at Archive.Org), and in those blog articles I also included my explanation of why those inside-references were made on "Memphis Beat". Videoclip excerpts correlating things in "Memphis Beat" with things in my 1993 "Mall Man" video were also presented. My July 13th blog article ("One Small Step For Mall Man") included but one "Mall Man" videoclip excerpt for correlating purposes, which, interestingly, was **directly sequential with the exact spot** in "Mall Man" where we left off in my July 6th blog article.

Now, on July 20th, a new reference on TV to my "Mall Man" video, again **directly sequential with the exact spot** in "Mall Man" where we left off on July 13th. This occurred on the July 20th Letterman, with the word **"Memphis"** also figuring big on that night's show:





May I express my apologies to Dave for making him look a little silly by editing him as repeating Sheryl Crow's word "Memphis" so much. However, the title of an important guest's latest release is important in that world, therefore, I do not exaggerate that word's degree of importance on that show. Perhaps on some future occasion it will become relevant for me to edit him as appearing to repeat the word "Mississippi" in like manner, which surely would have the effect of making him seem quite impressive. Who knows what the future will bring? Let's see, first I would have to do a video about Tom Sawyer, then....

Posted by Steinhoff at 8:37 PM 0 comments [Links to this post](#)

Labels: [100 Miles To Memphis](#), [David Letterman](#), [Jason Lee](#), [Mark Twain](#), [Memphis Beat](#), [Sheryl Crow](#)

Tuesday, July 20, 2010

[Let's Pretend I Think We're Both On The Same Page](#)

Only 3 things going on:

1. I will be starting "production" on one of my little videos, entitled, ["Down The Hatch"](#), which comes from my comedy idea of the same name, written and posted on my website in May 2006, and recently posted at Archive.Org. As with many of these comedy ideas of mine, upon creation I sent it to my SNL "contacts", and as has generally been traditional for years and years, that very week they worked some fragment (or more) of it into the show (I initially saw Julia Louis-Dreyfus in the starring role). This will be an attempt at a genuine realization of it.

2. Once again, Jason Lee's show, "Memphis Beat" has thrown in things I interpret as being intended as inside-references for my benefit. No one in their right mind would agree, if they didn't do the homework regarding the cumulative basis upon which my conclusion is based, including the fact that Lee's "My Name Is Earl" began with me, as did the title of the movie that featured his first starring role. So scant were this week's inside-references, I will only make general reference to them here. They were in relation to my

video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'". There was the couple that only stayed married for appearances in both; there was the character sitting on a couch looking over his shoulder in both; there was the panning shot of objects on a coffee table in both; there was the special significance given to a hand placed on someone's shoulder in both (never worth making note of if you don't know how the shorthand in connection with me has so often come to intertwine this one); there was the word "uncle" having more than your average specialness in both; there was the being knocked out in a big way by the beauty of music/singing in both. Possibly other things I missed.

3. I recently came up with something new about the time I gave John Lennon (through his intermediary) the opening of the "Double Fantasy" album. You may first want to do a search through my collected posted blogs at Archive.Org for the words "precious" and "Cinderella" for part of the backstory, then hurry back here before midnight strikes.

Done? Okay, well, I've recently been re-listening to something I once recorded off of the "Lost Lennon Tapes", where the song "Starting Over" is a work-in-progress. And at one point it was all about, "Why don't they leave us alone," you know, the whole thing about why should a person such as he continue as a special person in your lives. So it suddenly hit me, that when his intermediary provoked me to say the things that ultimately led to the whole opening of "Starting Over", I was responding to her exasperated-sounding statement about, "Hasn't he done enough for everybody already? He shouldn't have to do more." I described this part in an earlier blog, as you would know if you did that search I mentioned. And as I also described in that earlier blog, I knew at the time that Lennon was calling upon me.

Posted by Steinhoff at 9:37 PM 0 comments [Links to this post](#)
Labels: [Jason Lee](#), [John Lennon](#), [SNL](#)

Sunday, July 18, 2010

[Have You Heard The Dream About The....](#)

I have more than one thing of interest to report this time around, two or more (depending on how one counts), and have carefully sorted them out in order of importance for you.

If A Derelict Falls Down In The Woods And No One Is There To Hear It

(sung to the tune of "If A Tree Falls In The Woods")

I have today posted a new story, ["The Dead Time Traveling Derelict" at Archive.Org](#). If it goes the way of 99.9% of my other ideas, it will eventually get parted out like an old car, pieces showing up on The Daily Show, The Colbert Report, Saturday Night Live, movies, other TV shows, etc. (imagine what the destructive effect on Hollywood would be if they had to start acknowledging that the things I create stand up as whole works by themselves rather than

being nothing more than assortments of isolated fragments, and that usage of my works reflects on their intrinsic value rather than it all being some game of "including" me/my material in a fun and novel way?). Enjoy (and please edit out in your mind that last rant, it was weak of me to go on like that, please forgive me, I love everything that happens to me at all times).

I Must Think You Must Think I Must Be Dreaming

When I stayed up Friday night (technically Saturday morning, 7.17.10, 12:35 am) to see Joseph Gordon-Levitt on Jimmy Fallon's show, I was looking to see two things:

- More that could be interpreted as connecting with "The French Stewart Situation" (described in, among other places, my immediately preceding, July 15th blog article, "Third Rock Lives").
- Some potential indication that my immediately preceding, July 15th blog article had been noticed (Occasionally I observe *very* significant indications that my blog articles are being *very* noticed, and in turn oftentimes, *very* influential on *very* significant things - and also less than *very*, by varying degrees).

Sure enough, I found something I regard as meeting both criteria. As is always the case with inside-references whenever they occur throughout the world, what I found to be inside-references could simultaneously be seen as things that stand up by themselves, with no need for any other *raison d'être* than that which one finds on the surface, thus tending to make suspect the ascribing to them of any additional properties, such as being inside-references:

- In my May 1, 2010 blog article ("Dear Letter"), wherein I *first* announce the posting of my French Stewart video on YouTube ("Come On, French Stewart, You Owe Me!"), one finds a section entitled "Wheel Of Making Me Look Like I'm Piecing Together Sentences That Aren't There", which includes this paragraph:

.... please first permit me a moment to once again attempt to get across the cumulative concept: If John Lennon wears a T-shirt in Los Angeles that only has the letter "M" on it; and Paul McCartney wears a T-shirt the next day in London that only has the letter "I" on it; and George Harrison wears a T-shirt the day following that in San Francisco that only has the letter "C" on it; and Ringo Starr a week or two or even three later in Ann Arbor, Michigan wears a T-shirt that only has the letter "K" on it, and you are in on the fact that John, Paul, George and Ringo were once in a group together, you could surmise that the context exists in which Ringo's "K" could be seen as part of a deliberate effort to spell the word "Mick", even though "K" all by itself contains no such implication. And if someone took the basis of your surmisal out of context, and said, "How does 'K' have to necessarily be part of spelling 'Mick'?", or "How does 'I' and 'K' necessarily have to be part of spelling 'Mick'?", or "Why do you think of The Beatles at the same time as the Stones when their music is not really all that similar?", the person saying these things about your surmisal might be out to make you sound like an i-d-i-o-t, or themselves be less smart than a non-idiot.

- If one saw Joseph Gordon-Levitt on Friday night's Fallon's show, one saw:



- If one properly understood why I titled my immediately preceding, July 15th blog article, "Third Rock Lives", one would appreciate that I was involved with the concept that, if a situation is pulled together into being that includes two people who once very significantly existed in relation to each other in a separate context, that separate context, though by certain measures no longer in existence, will be seen by some as living once more, at least to a degree. This is very much akin to the cumulative concept.

**Any Similarity Between This Section Of This Blog Article
And The Preceding Section Of This Blog Article Is Purely**

Coincidental

Yesterday I went to see the new Joseph Gordon-Levitt movie, "Inception", which, as can be said of most if not all Chris Nolan movies, is astounding, wonderful, very emotional, etc. I'm sure its reception will speak for itself and thus confirm what I found to be its appeal.

Based on my considerable experiences with finding inside-references to me/my material (never to be confused with usage of that which is special in my material, for which I would love to be someday compensated though I likely never will), on that cumulative basis (and only on that cumulative basis - see cumulative concept paragraph above), I found no small number of things in that movie that had to do with me. Most visibly:

- A sideways train, which I used in my music video, "[Dream](#)" (posted at Archive.Org in 2005)
- A partially broken drinking glass under someone's foot, which I used in my video, "[Mall Man](#)" (posted at Archive.Org in 2005)

On a more personal note, this extraordinary movie reminded me of a dream I once had a long time ago, which over time I don't believe I've related to more than one or two people (though sometimes telling one particular person can be more like telling thousands than if one only had told 20 people without including that one person, believe you me).

In that dream, I was just about to finally have lunch with someone with whom I had for some time planned to eventually have lunch some day. But then a child came into the room who needed attention. Then another child came into the room. She said to wait a moment, she first had to attend to the matter at hand, it would just be a moment. Then another child came in, and so on. Some sort of dilemma between the children similarly intensified, it all becoming more and more entangled. I said that I had to wake up now, we wouldn't be able to go to lunch after all. She said I should just wait another moment. And then more children came into the room, and the complexity of the entangled nature of the situation between the children likewise continued to intensify. I had to wake up, lest I be pulled forever into this entangled world. We would not be able to go to lunch. She began to despair at my leaving, as if being left behind in this dream was some kind of death. Before I could allow myself to wake up, I felt compelled to make the promise that I would remember the dream after I woke up, and in this manner I would not be leaving her behind to face the strange form of death that being left behind would cause. And then, as one might expect, I woke up. It was a nice dream, as in reality she never much cared about me, the opposite of what the dream allowed me to feel.

Posted by Steinhoff at 1:03 PM 0 comments [Links to this post](#)

Labels: [Chris Nolan](#), [Christopher Nolan](#), [Fallon](#), [Inception](#), [Joseph Gordon-Levitt](#)

Thursday, July 15, 2010

Third Rock Lives

I don't see how I can get away with not pointing out something I was able to identify last night on Letterman. It touches on a matter that touches on a matter that touches on a matter that touches on the recent "attempt" to bomb Times Square. Of course, you're likely to scoff, if you don't do the research - and why bother to do the research, who I am I to have something to say here, etc., etc. My bad.

1. Read my [June 23, 2010 blog article, "Crazy Time"](#), wherein I explain how my April 29, 2010 posting on YouTube, "Come On, French Stewart, You Owe Me!" was, several days following its posting, being rendered part of a larger puzzle by a Pakistani Taliban action, the "attempted" bombing of Times Square (the likely result of my secret super-importance in relation to Steven Spielberg, perhaps the most prominent Jewish person alive today, a fact that makes him a great big blip on the radar of Muslim terrorists).

2. The title of that YouTube posting of mine includes reference to actor French Stewart of the TV sitcom, "Third Rock From The Sun", the piece itself further referencing French Stewart in that context.

3. Additionally, the title of that YouTube posting speaks of someone **owing** someone, in a non-monetary way.

4. The *one* other actual work of mine that specifically uses the word **owe** in the context of someone being owed in a non-monetary way (less significant usage of the word notwithstanding, such as a blog article) is the title track of my 2005 CD, "Enough To Eclipse", which was [posted and copyrighted in 2005 at CD Baby](#). To hear that particular song of mine one might go to http://www.isound.com/jonathan_david_steinhoff. The lyric is, "You couldn't possibly ever **owe** something to me." You may not want to hear the sarcasm in the delivery of that line.

5. In addition, my song, "Enough To Eclipse" also includes the line, "**Don't you wanna be inside the sphere**".

6. When I stayed up to watch Letterman last night, it was to see whether it would be upon Joseph Gordon-Levitt to do something I might see as being in connection with the French Stewart "situation", in that it touches on a matter of the utmost consequence. Joseph Gordon-Levitt was French Stewart's costar on the TV sitcom, "Third Rock From The Sun", the star of the show being John Lithgow, whose sister, SJ, was someone I knew back in high school in Princeton, NJ, as she was my best friend's girlfriend. I previously referenced JGL in my [December 2, 2009 blog article](#) (where I misspell his last name as

Gordon-Leavitt), specifically, I assert that, when he hosted Saturday Night Live, he was involved in a deliberate reference to the music video I made for my song, "Whatever Happened". And sure enough, staying up late to watch Letterman "paid off" - apparently something was worked out with Letterman (who has referenced me/my material quite a bit before, as I've indicated in numerous blogs) to make the following pre-anticipated inside-reference occur:



Posted by Steinhoff at 8:10 PM 0 comments [Links to this post](#)

Labels: [French Stewart](#), [John Lithgow](#), [Joseph Gordon-Levitt](#), [Letterman](#), [Taliban](#), [Times Square bomb](#)

Wednesday, July 14, 2010

[Real Action, Jerry Rubin-Style](#)

After giving this a tremendous amount of thought, I have finally come to the conclusion that it falls to me to wish Jerry Rubin a happy birthday today, though he is dead.

The year was 1974, and I was working for Howard Smith, the one-time close Lennon friend (and Village Voice Columnist) who had first introduced Lennon to New York City's radical scene, Jerry Rubin included. That led to the line from the the title song of Lennon's "Sometime In New York City" album, "Standing on the corner, just me and Yoko Ono, we was waiting for Jerry to land." Ever since Howard did that, or rather Lennon did that, or rather, Lennon recorded that and I heard that, from the recording, I too have been waiting for Jerry to land. Shouldn't we all be waiting for Jerry to land? Or, shouldn't we at least wish him a happy birthday? (Though I suppose this means I'll have to wish Abbie Hoffman a happy birthday when the time comes as well.)

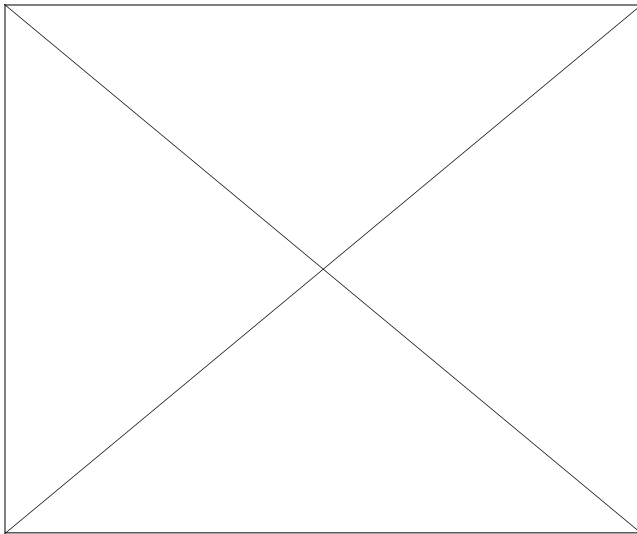
Posted by Steinhoff at 10:15 PM 0 comments [Links to this post](#)

Labels: [Abbie Hoffman](#), [Howard Smith](#), [Jerry Rubin](#), [John Lennon](#), [Paul McCartney](#), [Yoko Ono](#)

Tuesday, July 13, 2010

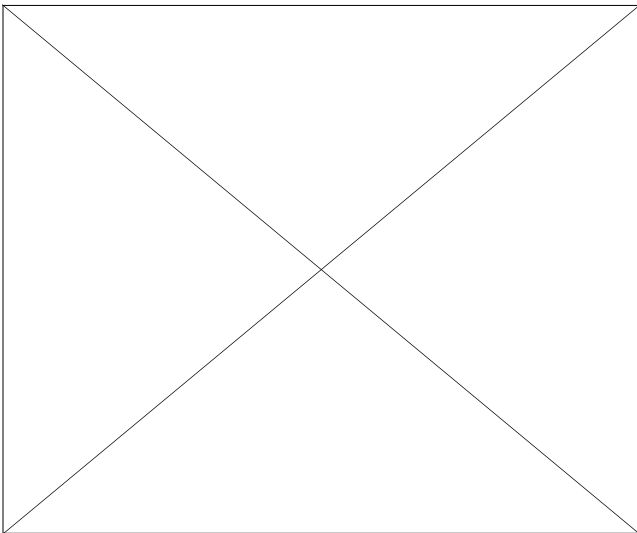
[One Small, Fun Step For Mall Man](#)

When last we saw our heroes together (myself; Jason Lee), it was my July 6th blog, "Ten Fun Steps", with "[Step 10](#)" being:





A week has passed, it's a new "Memphis Beat" (7.13.10 episode), and once again it's time for Jason Lee's character to get a break in the case - during a moment that also picks up from where my July 6th "Step 10" left off, being sequential with that step's "Mall Man" moment. It also resoundingly connects together "Mall Man" with Jason Lee once again (that is, if you've been paying attention, i.e., if you incorporate what is contained in my July 6th blog):





This might just be a good and proper moment for me to once again mention the fact that, almost without exception, every episode of "Monk" also tied in with things Steinhoff. This is something made apparent (i.e., proven to the intelligent and discerning among us) through the cumulative implications of numerous videoclips I created that correlate almost every single "Monk" episode to me/my material (these videoclips of mine can be found either posted on YouTube, where I am Zoomsteinhoff, or among my numerous previous blog entries). I have attributed this Monk/Steinhoff relationship to the fact that USA Networks, which made "Monk", once had as its president a certain individual I once knew, who I happen to believe enjoyed being part of these things in his "spare time", though no longer president of USA when those "Monk" episodes were made. This in spite of the fact that most normal people would think of golf as a more reasonable spare time activity.

Posted by Steinhoff at 9:08 PM 0 comments [Links to this post](#)

Labels: [Jason Lee](#), [Monk](#)

Tuesday, July 6, 2010

Ten Fun Steps

Something to which I have occasionally made reference is the fact that it was I who originated the essential premise to the Jason Lee sitcom, "My Name Is Earl". You can read ["The Fun Guy"](#) at Archive.Org (posted May 29, 2009), the original idea for it which I sent in March 2002 to Sean Daniel, who had produced the 1995 movie in which Jason Lee had his first starring role, "Mallrats" ("Mallrats" itself was named after my 1993 video, ["Mall Man"](#), which is posted at Archive.Org). To dig a little deeper into this "backstory", you may wish to read my [January 4, 2009 blog, "Bits and Pieces Strike Back"](#). That blog article is copyrighted, at least the text, for I periodically post accumulations of my blogs at Archive.Org (so you can be sure I didn't just hatch all this within the past hour). As I have mentioned numerous times before, unfortunately, this Blogspot blog site does not copyright worth a dam, as one can come back and re-edit without changing the timestamp, which is why I periodically post the

text of my accumulated blogs at Archive.Org.

As I blogged at the time, I found that the premiere episode of Jason Lee's new TV show, "Memphis Beat", like much of Jason Lee's work, also made some reference to my material, though relatively little. However: I am pleased to report that, with the July 6th third episode, I once again occupy, at least for the moment, a somewhat important role in Jason Lee's work. It does require digging deep to see this, and I know how so many prefer arriving at shallow conclusions. Nevertheless, I am not one who is obsessed with only playing to the lowest common denominator. Therefore, the following presentation is for the benefit of those willing to persevere in spending the time and energy required to get to the truth about this. For newcomers to all things Steinhoff, the following may perhaps also contain implications regarding how serious my statements regarding other matters deserve to be taken.

And one more thing: tomorrow, July 7th (the day following this episode) will be Ringo Starr's 70th birthday. This fact appears to have resulted in "Memphis Beat" working a memorable Ringo Starr moment into the Steinhoff/Lee mix. I'm not sure this makes the three of us a group, however.

Step 1

Excerpt from the script for the Beatles movie, ["A Hard Day's Night"](#):
Ringo has an idea and does a Sir Walter Raleigh with his large Mac, spreading it over one of the puddles.... He spreads the coat, without noticing what he is doing, over the hole. The girl steps on the coat and disappears sharply.

Step 2

What Step 1 meant by "a [Sir Walter Raleigh](#)":
According to a famous legend he (Raleigh) once laid his plush and expensive cloak over a mud puddle so that the Queen's feet would not be dirtied.

Step 3

From the July 6th episode of "Memphis Beat":



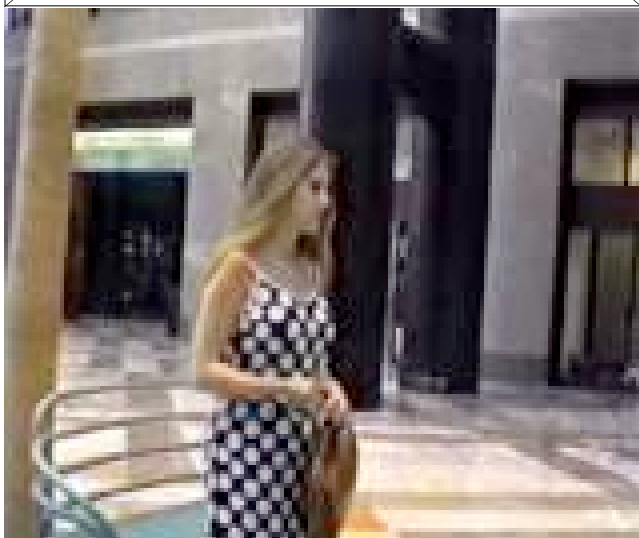
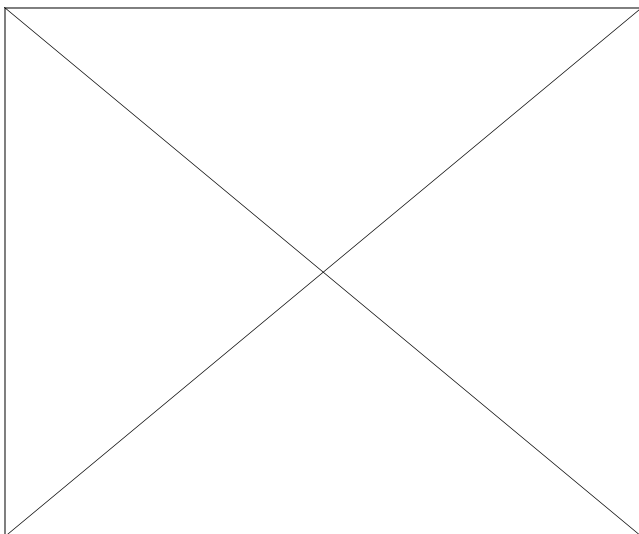
Step 4

From the July 6th episode of "Memphis Beat":



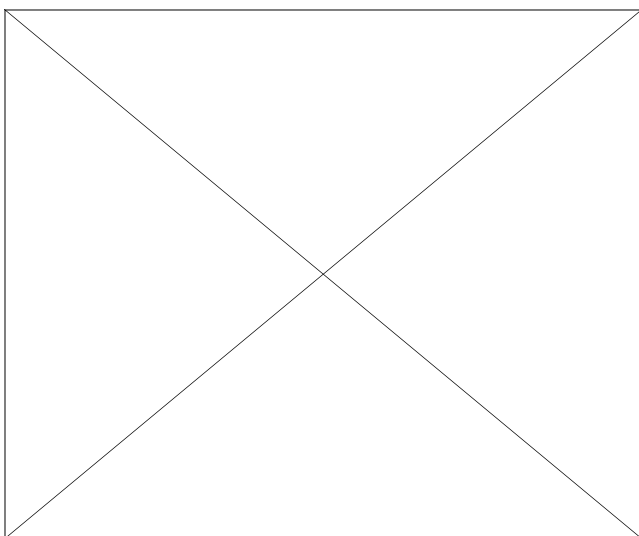
Step 5

From my 1993 video, "Mall Man" (the title of which led to "Mallrats", Jason Lee's first starring role):



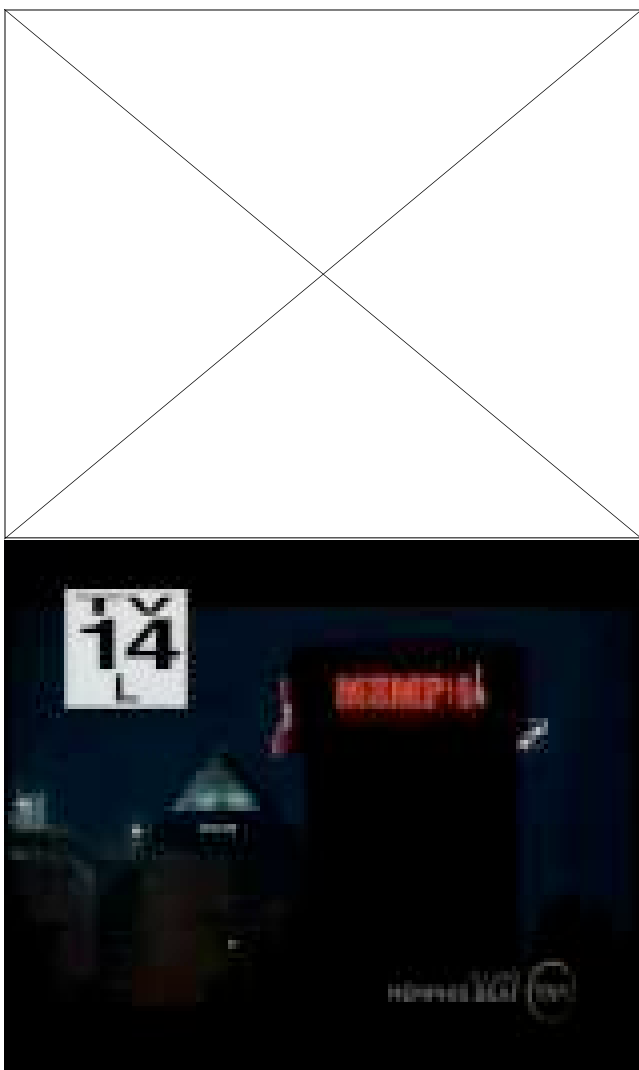
Step 6

From my 1993 video, "Mall Man":



Step 7

From the July 6th episode of "Memphis Beat" (with some sound from the Step 6 "Mall Man" videoclip included):



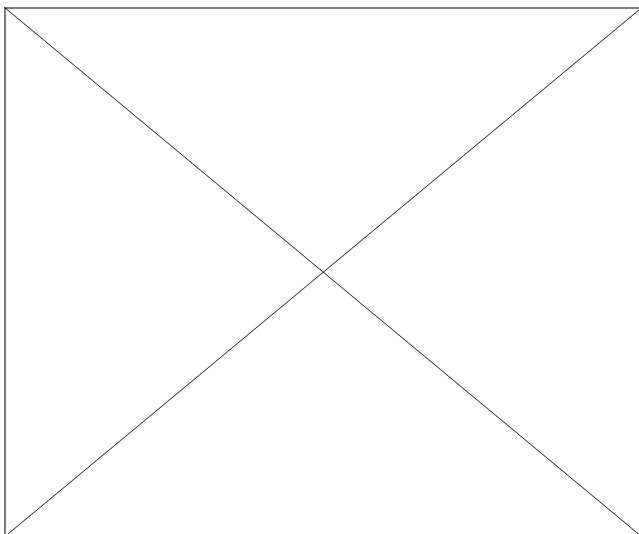
Step 8

From the July 6th episode of "Memphis Beat":



Step 9

From my 1993 video, "Mall Man":



Step 10

From my 1993 video, "Mall Man" and from the July 6th episode of "Memphis Beat":



Posted by Steinhoff at 11:07 PM 0 comments [Links to this post](#)
Labels: [Jason Lee](#), [Ringo Starr](#)

Monday, July 5, 2010

Neither Here Nor Downtown

Something I "experienced" yesterday has caused me to immerse myself in a certain degree of cogitation, including the weighing of the pros and cons of reporting it. I have finally decided to say to myself: what the hell.

As I have occasionally mentioned in earlier blogs, I regard myself as being in relation to high-powered people and situations, though common knowledge of this is buried by certain things for what one imagines are certain reasons. In relation to this, it is periodically confirmed to me that, no matter where I am, I am generally followed by some kind of network or networks.

Yesterday I saw someone who conspicuously reminded me of the woman in the movie, "Greenberg," as she had a thing on her right temple. As I had just

blogged the previous day that I had just seen that movie, and as this is the kind of shorthand I am accustomed to in terms of something happening in connection with a recent action, I had no doubt. I had been notified that my whereabouts were "known".

Less than five minutes later I saw a look-alike for Ringo Starr's wife, Barbara Bach. It is Ringo's 70th birthday on the 7th, and I have been very important with relation to some of Ringo's most important songs. So it may not have been a look-alike, but Bach herself, and not a coincidence, but a deliberate action in relation to me. One thing is certain: it had nothing to do with it being the day in history that someone went over Niagara Falls inside a rubber ball. Ringo is about marriage expressed through rings, or so his name implies, not people expressing themselves in the honeymoon capitol in this strange manner. Then again, rings can be expensive.

About half-an-hour later someone who was probably Petula Clark walked by me. I subsequently checked the Internet for a more recent photograph of her, which is why I believe it was probably she. The only discrepancy would be that her hair when she walked by me was a match for the way she wore her hair when she was much younger, which is not the way she wears her hair now.

The interesting thing about Petula Clark walking by is, I once sent her a letter asking how close she was with John Lennon, making the assumption that she at least had the chance to meet him back in the day. I asked because of something that happened to on the day Lennon's last non-posthumous recording, "Double Fantasy" was supposed to be released. As it turned out, "Double Fantasy" (an album I was a significant influence on) was not released on the announced release date, but several days later. The announced release date, November 15, 1980, was Petula Clark's birthday. While I was on my way to the record store on that announced release date, walking down a quiet Denver sidewalk, someone who looked quite a bit like John Lennon walked towards me, wearing a bathrobe. I became angrier than you can imagine, as it meant to me that someone was ruining this important experience for me, the buying of the first Lennon album in five years. As the person came near, I suddenly had to wonder whether this might be the last person in the world I should be angry at - i.e., was it John Lennon?

Several years later I wrote to Yoko Ono, asking whether Lennon might have been in Denver that day. She actually wrote back, and said I was exactly right. Nevertheless, I have no idea whether or not she was humoring me.

As sometimes the "games" people play with/on me relate to my occasionally noticing what day it is in history, in accordance with something they used to publish, The Daily Planet Almanac, I looked there to see where this might all fit in. When I saw that November 15th is Petula Clark's birthday, I considered the bathrobe attired Lennon or Lennon look-alike might be relation to her song,

"Don't Sleep In The **Subway**". That would also go with the cover of "Double Fantasy" somewhat, or a little, well, sort of.

Yesterday when Petula Clark or her look-alike walked by me, it was the day in history that **bus** service began in England. Hmm, that fits. Or should I be playing the words to the song "Downtown" in my head? I was in San Diego, yet, it was a downtown sort of area, I think it's called "Old Town" though. No, I won't go there. I will not go there.

Posted by Steinhoff at 4:28 PM 0 comments [Links to this post](#)
Labels: [Petula Clark](#)

Saturday, July 3, 2010

After They've Seen Paris

Some might expect that, with the enormous wealth of provable, significant show biz moments that "belong" to me, I would be more generous about sharing moments that are "less provable". In my [March 13, 2010 blog](#), for example, I was able to clearly demonstrate that Ben Stiller's Oscar moment belonged to me. I could point to evidence that, previous to that moment, Stiller's producing partner, Stuart Cornfeld, who I once sort of half-knew (or perhaps knew even better than that, who is to say), was someone upon whom I have been an occasional influence. Therefore, correlating what Stiller did at the Oscars to something from my 1998 video, "Gosk 2" was not out of the blue, not a random similarity, but something consistent with what had previously been established.

So why don't I wish to detail how Stiller's recent movie, "Greenberg", which I just saw, contains a few things that cumulatively spell out the idea that they are there because of me/my material? I do not wish to go there. I do not wish to make it that easy for people who don't do the research, or appreciate the actual train of thought but think they do, or people who posture as skeptics for ulterior reasons (strange things happen in high stakes situations), to use my detailed acknowledgments of such moments to undermine me. My being taken seriously is important, and not just to me, and so I do not wish to go there. Maybe on rare occasions there will be a sufficient basis to go there, but in this case, I don't wish to go there. I don't wish to go there. Nevertheless, I am glad to be in people's thoughts, and will bring these things to the surface when they are easier to prove to people of reasonable intelligence.

For the same reason, I will pass on being specific about the things I found in "Taking Woodstock", except to say, they touched on my 1990, 1992 video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'", in a manner that would have been too diluted a reference, if it were not immediately preceded by an inside-reference to my 1994 video, "Gosk 1". Incidentally, one of the stars of my 1998 video, "Gosk 2", was the art director for Joni Mitchell on a number of albums (Robbie Cavolina), and would talk with her on the phone every day. Joni Mitchell once did a song called "Altamont" I think.

Posted by Steinhoff at 9:16 PM 0 comments [Links to this post](#)  

Labels: Ben Stiller, Greenberg, Joni Mitchell, Oscar

JUNE 2010

Wednesday, June 30, 2010

The Unmeltable Kind Of Snowman



Having seen it a MILLION times before, I knew how to read it when, during a Bruce Willis movie, I suddenly saw something that specially reminded me of something in my own material. A MILLION times before. If I had only seen this kind of thing 993,259 times before, well, who knows? But a MILLION TIMES BEFORE? It ceases to be a matter of crazily trusting one's own instincts, but rather, it would instead have been a matter of stupidly behaving like an ignorant sheep to ignore what one sees.

I am often an influence on Bruce Willis. He is mentioned numerous times in my blogs. There was even an incident, beginning with my March 13th, 2009 blog, where I specified a license plate that contained "Zigski" as something that secretly related to the death of Princess Di that secretly related to someone acting on my secret super-importance in relation to **Spielberg**, McCartney, etc. that secretly related to someone bringing in a connection to Bruce Willis' line in "The Jackal", a movie produced by close Spielberg friend Sean Daniel, "You can't protect your women" - and **three days after** that blog, on March 16th, 2009, the wife of someone **Spielberg** was working with at the time (Natasha Richardson) was killed in a **skiing** "accident".

Several days ago, when I saw for the first time the 2009 Bruce Willis movie, "Surrogates," I immediately recognized something that reminded me of a strange thing I did as the cinematographer in a scene from the movie "Limbo," the CalArts 1974 School of Film/Video class film project. In "Surrogates,"

towards the beginning of the movie, one sees the Bruce Willis character through a tilted camera (as in the photograph). In "Limbo," a very drunk character is about to cast a gorilla, is about to inspect several people dressed up as gorillas. So as the camera follows the intoxicated man on his way to inspect people dressed as gorillas, I sought a tilted image (as in the photograph), not because I didn't know how to keep the camera level, but to embellish the idea that something a little trippy was going on. I don't say this has never been done. But images of this sort of tilt that correlate so directly are quite rare, it was enough to bring it immediately to (my) mind, and experience told me that, with it being a Bruce Willis movie, I should be looking for something else in "Surrogates" to "cinch the deal". It's the short-hand these guys have "taught" me/my experience has "taught" me. I am learned in these matters.

That something else was very much there, and very much in plain sight:

- In "Surrogates," the characters we generally see are outwardly actual people, but in reality they usually are surrogates for the actual people - robots connected to the actual people in terms of the source behind their actions/movements, etc. Bruce Willis' character, on the other hand, unbeknown to most, is one of the few *actual* people walking around.
- In "Limbo," among the people in gorilla suits seeking to be cast as gorillas, unbeknown to most, there stands an *actual* gorilla.

What more evidence did I need. You, on the other hand, would have to go to CalArts and ask to see "Limbo". And you, on the other hand, would need to already be aware of the Bruce Willis/Steinhoff stuff. You should wait for the ones where I can demonstrate my point without asking you to take anything on faith, as I am periodically able to do. Why take this for something genuine simply because my genuine-ness has so often been demonstrated in the past. I could be a wolf in sheep's clothing this time.

Posted by Steinhoff at 9:11 PM 0 comments [Links to this post](#)

Labels: [Bruce Willis](#), [Savage Steve Holland](#)

Thursday, June 24, 2010

[You Don't Owe Me A Thing, Jason Lee](#)

Having seen the premiere episode of the new Jason Lee show, "Memphis Beat," I see where it falls to me to respond, or not respond, to their "secret" shout-out to me. As I am the person responsible for Jason Lee's other TV show, "My Name Is Earl" (see my posting, "[The Fun Guy](#)", at Archive.Org), as well as the title of the first movie to star Jason Lee, "Mallrats," I do not take lightly the inclusion, on his new show's important first episode, of inside-references to my 1990/1992 video, "[Steinhoff's Dostoyevsky's 'Uncle's Dream'](#)".

I admit that at first it all seemed like I was being made the recipient of some sort of obligatory pat on the head. But having allowed a few days to pass since the show aired (as all wisemen do!), I have decided not to sidestep this call to have some sort of involvement, if only via this blogged response to the "secret" shout-out.

I am not pleased at being beckoned out onto this all-too familiar limb, that is to say, being made to appear like I am imagining things, at least to those unfamiliar with my frequent "role" in popular culture. On the other hand, given the weight of other things that come my way (such as that related in my previous blog of yesterday, "Crazy Time"), I am developing a strange appreciation of things that diffuse the overbearing seriousness of it all. It's a shot in the arm.

Posted by Steinhoff at 9:37 PM 0 comments [Links to this post](#)

Labels: [French Stewart](#), [Jason Lee](#), [Sean Daniel](#)

Wednesday, June 23, 2010

Crazy Time

"Attempted" Bombing Of Times Square, 5/1/10 - My Special Information That Would Take You 30 Minutes To Get Through

This is where I ask you for **30 minutes** of your time without even having the good manners to wear a vacuum cleaner salesman outfit. This is where I *beseech* you to follow-through on scrutinizing my evidence, so that you might see proof of something that has to be.... too extraordinary for you to believe, I give up. No. I will continue. This evidence will cause those among you who are *truly* honest, *very* intelligent, and *completely* non-dogmatic to see something that happened to me that is of huge concern to all (only in the sense that the Pakistani Taliban could win over the Pakistanis and take control of their nuclear arsenal). Unfortunately, I personally must doubt that anyone within the "sound of my voice" will give that 30 minutes. Or will even admit that, to have an opinion of the things I contend, should such an opinion be formed without following-through here, would thusly be formed out of willful ignorance. I tend towards expecting that you simply will not know how to hear what the evidence screams. And yet, here I go.

1. 14 minutes, 30 seconds of your time

See my video that establishes the extraordinary fact that I, a graduate of the CalArts School of Film/Video, having first learned of CalArts from a very big Steven Spielberg friend, producer Sean Daniel, have come to be a secret, super-major influence on Steven Spielberg to an unparalleled degree:

"Steven Spielberg and the 'Mall Man' Factor"

<http://www.archive.org/details/StevenSpielbergAndThemallManFactor>

(posted at Archive.Org **12/26/09**)

2. 20 seconds of your time

Consider that Steven Spielberg is perhaps the single most prominent living Jewish person in the world today, and how that might relate to the crusade (jihad) of Arabic terrorists against Israel, a jihad that includes a hatred of the world assimilating Jewish people/accepting those who have become important "emissaries" of Jewish people in the world, emissaries such as Steven Spielberg.

3. 5 minutes, 56 seconds of your time

See my video that was ostensibly prompted by secret, significant usage of my material in the final episode of the TV sitcom, "3rd Rock From The Sun", as it is part of the picture I am drawing, members of the jury. And whether or not you can believe this version of an important cause and effect regarding that TV show finale, the specifics of that contention can clearly be identified as having been implied at least as of the date of this video. The material specifically implied regards the investigation of an empty vehicle parked on a busy New York City street (see the following item, Item 4, below), a situation contained in both my material and in the "3rd Rock" finale (this assumes you have seen the "3rd Rock" finale; or find a way to view the "3rd Rock" finale; or read a synopsis of the "3rd Rock" finale).

"Come On, French Stewart, You Owe Me!"

<http://www.youtube.com/watch?v=KLH2Ln7GlmU>

(posted at YouTube **4/29/10**)

4. 1 minute of your time

The reference implied in the video in the preceding item (Item 3, above) can be found in my 1993 screenplay, "**Gosk, The Screenplay**", which was posted at Archive.Org **7/3/07**:

<http://ia350641.us.archive.org/1/items/GoskTheScreenplay/>

The New York City parking space is first referred to on screenplay page 53/pdf page 55. The investigation of the unoccupied vehicle parked on a busy New York City street develops on screenplay page 58/pdf page 60.

5. 30 seconds of your time

Consider that the text description that accompanied the **4/29/10** video posting referred to in Item 3 (above) included the following: "Meanwhile, the Iranian President has joined countless others in secretly intertwining their statements to things regarding me, while I'm supposed to sit there and not call in anything from anyone. Why doesn't he pick on Spielberg, or is that his secret idea to begin with."

6. 10 seconds of your time

Consider that two days later, on **5/1/10**, an unoccupied vehicle parked on a busy New York City street was investigated, the focus of a perceived attempt by the Pakistani Taliban to blow up Times Square. Or was it an attempt to have an unoccupied vehicle parked on a busy New York City street investigated?

7. 20 seconds of your time

Consider that the Pakistani Taliban alternated between asserting that the perpetrator acted at their instigation, or as someone who acted alone (according to various reports).

8. 5 minutes, 54 seconds of your time

In the one other work of mine also referred to in my video posted **4/29/10** (Item 3, above), the ending humorously focuses on the question of whether or not the perpetrator acted alone, or at the instigation of someone else.

"In Orders We Trust"

<http://www.archive.org/details/InOrdersWeTrustvideo>

(video posted at Archive.Org **4/7/10**)

(initial screenplay posted at Archive.Org 8/11/09 -

<http://www.archive.org/details/InOrdersWeTrust>)

9. 1 minute, 20 seconds of your time

Deeply contemplate all of this, then fall back on the idea that Spielberg would never do something this far off your radar in the first place, not to mention the absurdity of the idea that the Pakistani Taliban would want to mix it up with a super high-profile Jewish man's secret super-major influence by working things out to where I would have to be shouting about this stuff.

Posted by Steinhoff at **11:33 PM** 0 comments [Links to this post](#)

Labels: [Spielberg](#), [Taliban](#)

Monday, June 21, 2010

Children Are The Future, And Monopoly

A brief note regarding "Harry Potter and the Half-Blood Prince." Harry Potter movies generally make inside-references regarding me/my material, like so many other movies, TV shows, etc., and so, when I am watching a Harry Potter movie and it triggers an association, I know to see it in terms of that context. In this 2009 movie, which just had its HBO premier, I found something connected to my 1978 video, "How Did The Future Learn To Play Monopoly."

To identify this inside-reference, one need never have acquired the education provided by English boarding schools (though I imagine an English boarding school experience would provide the knowledge needed to know one's place with regard to upperclassmen, or perhaps if one were to have been a less-important member of The Beatles). All you need is experience with the secret shorthand Hollywood has specially reserved for me.

In my May 24th blog ("The Secret Is Out There"), I observed that the final episode of "24" included this same inside-reference to my "How Did The Future Learn To Play Monopoly":

It was very close to the way the star of my video, Henry Golas (who was once Groucho Marx' right hand), intoned the words, "Take your grubby hands off of me," as they were leading him away to be tortured.

In the Harry Potter movie, a character is similarly captured and taken away, causing him to say, "Take your hands off of me, you filthy Squibb." Again intoning his words in a manner identical to what one finds in the referenced "24" episode and "Monopoly". And again, the question of finding some way to get someone to divulge a most-important secret is a key issue regarding the larger story.

Posted by Steinhoff at 7:26 PM 0 comments [Links to this post](#)
Labels: [24](#), [Harry Potter](#)

Friday, June 18, 2010

[Happy Birthday, First Beatle On The Left \(Fourth Beatle From The Right\)](#)

This is all about today being Paul McCartney's birthday. I believe my secret importance in relation to this individual is so great (first year pupils, please see ["McCartney and Steinhoff, An Introduction"](#) at Archive.Org), that the spirit of the entire world, to the extent that Paul's spirit touches it, would suffer for the negative impact to his spirit that my neglecting to wish him a happy birthday would cause him. Also, I'd just like to wish him a happy birthday.

I am not Paul McCartney's Facebook friend (whatever that means, I believe sociologists have years of work cut out for them trying to figure out what this whole Facebook friend thing involves - I hope they won't forget the part where people are so bent appearing to have the most friends and certainly not the least friends that it can all start to lose meaning, though it can be so helpful when it comes to assigning social rank, if I can just figure out how to work that part - as far as the idea of enormous sociability equaling having a social conscience, man do people have that one wrong, which isn't to say the Nazis didn't throw fun parties, I'm willing to give them that).

I would like to be Paul McCartney's Facebook friend. But not if he already has more than 252 Facebook friends (I should have researched this before writing today's blog). Things can get crazy at that point, 252 Facebook friends, I mean, that's just a crowd of people pretending to be a group of people. Give me a call, Mr. McCartney, let's discuss this. Did I say "happy birthday" yet?

Posted by Steinhoff at 8:42 PM 0 comments [Links to this post](#) 
Labels: [Paul McCartney](#)

Thursday, June 10, 2010

The Boy Who Cried Don't Sound The Alarm

A few interesting things that may or may not be earthshaking.

I Only Hope That Someday People Who Ask Us To Research Things Will Be Banned From Our Country Club

On 6/7/10, 12:54am I posted a comment to a Huffington Post article, "It's Always a Bad Year to Get Out of Afghanistan," as follows:

However you feel about war, or a specific war, can you really ignore the chess game/tactical dilemma aspect? As such, the stakes connected with Afghanistan are not necessarily something that extend no further than Afghanistan's physical boundaries. And I personally apologize for making war sound cold to the point where it involves the people of one country with matters taking place beyond their national borders. And on this subject of seeing entities (national or otherwise) differently than those entities may wish to see themselves: Steven Spielberg is among the most prominent living Jewish people; The "concerns" of Arabic terrorists is not outside the sphere of world opinion of Jewish people; Two days before that empty vehicle was found on that busy New York City street (Times Square) and immediately became the focus of investigation, I posted something on YouTube referencing the origin of the "3rd Rock" ending - an empty vehicle found on a busy New York City street that become the focus of investigation. My description with that posting touched on Arabic terrorism. I am secretly super-important in relation to Spielberg. The YouTube posting is a matter of record, as is what I've said here about what it was in relation to. Now accept that these things happen in a chess game type context, and research it instead of taking refuge in non-creative approaches to cause and effect:

<http://jonathands2u.blogspot.com/2010/05/knowning-where-to-look.html>

Thank you.

And here's a fun after-thought, which regards something else terrorists may have "left on my doorstep" as an additional phase of the Times Square Bomber episode (just in case you actually do the research with real follow-through).

You may eventually have actually gotten around to a video of mine, "In Orders We Trust" (posted both at YouTube and Archive.Org). It is part of the story - it is referred to in the above-referenced "Come On, French Stewart, You Owe Me!", my YouTube posting of two days before the Times Square Bomber incident. The ending of the "Orders" video focuses on the question of whether or not a specific individual's actions should be looked upon as having been instigated by one of the conflicting parties, or: if that individual was acting alone.

The Pakistani Taliban initially claimed credit for the Times Square incident. They then denied that they deserved responsibility. Wouldn't you have to say they kind of did something "special" with regard to the question of whether or not a person acted alone?

The Pakistani Taliban are most scary if one considers how they are aimed at

taking over Pakistan, which has a nuclear weapons arsenal. They once were within distance of this, it appeared, taking over stuff and being thirty miles from the capitol of Pakistan, etc. The territory they are in is not as opposed to them as one might wish. I believe our military involvement in bordering Afghanistan is connected to this. If they move on a nuclear arsenal and enough Pakistani people are resistant to accommodating US efforts to stop them, a base of operation such as Afghanistan could be the difference between whether or not the Taliban gains nuclear weapons. And for those who have completely avoided doing any research of any kind regarding this inconsequential stuff, the Taliban are very close with al Qaeda. If I'm spelling it wrong, perhaps someday you will find it in your heart to overlook my not being inclined at this moment to research the correct spelling. I'm busy.

Boom! (Goes The Drum)

So my new used car was left with one flaw after all the fixing up - the hubcaps rattled most percussively. Once resolved, as far as I can tell, it would be as perfect as one might expect a used car to be. Rattling hubcaps. You couldn't just tighten them, they needed to be replaced, because the things wouldn't tighten in the old hubcaps, the hole, the diameter had, well, I'm not going into that much detail. But I did not want to go around rattling all over the place. So finally I got around to getting new hubcaps, and then went for a test drive. I had to experience no longer being a rhythm section, now that this experience was available to me.

Apparently word had spread like a stone in a pond sending out ripples, or like soundwaves rippling out from a single.... well anyway, who do I suddenly see driving towards me, but a Ringo Starr look-a-like, in this really old English car from the '50s I think, wearing about forty coats of paint (the car), beige the latest one. Unless it was the real Ringo, I cannot say. Whoever it was, I knew why that person was there: the non-rattling.

And I am pleased to say, he clearly did not seem to feel himself to be in the presence of excessive percussive rhythm (nobody did). And as someone who has been a super-major influence on Ringo at various important times, I would like to state, here and now, that rattling hubcaps was never something I wished to include among my tools for generating influence.

Four! (or Fore, Whatever)

A comment I posted in response to a [Huffington Post article written by Elayne Boosler](#) of "Seinfeld" fame won a comment in response from Elayne Boosler of "Seinfeld" fame. I'll blow my own horn here (who else will?) and take this opportunity to again point out (as I have in an earlier blog or two) that I was an influence on the last season of "Seinfeld", and also on the "Seinfeld" reunion on "Curb Your Enthusiasm". So perhaps I should feel that I deserved that response from Elayne Boosler of "Seinfeld" fame.

My comment regarded, first, the "Seinfeld" episode about a golf ball being landed inside a whale's hole, and then, relating this to the idea of Tiger Woods doing the same thing, only as PR for BP.

The very next day Huffington Post had an article conjecturing on Helen Thomas doing PR for BP. People shamed in the eyes of the public doing PR for BP. Perhaps this is where I should take the opportunity to deny rumors that I'm the one who coined the well known comment about Nixon: "Would you buy a used car from this man?"

And Honorable Mention! (To Some)

Without going into detail, I should also mention that I was also a big influence on Sunday's MTV Movie Awards. Also, on some recent Daily Shows, perhaps Colberts as well.

Posted by Steinhoff at 6:45 PM 0 comments [Links to this post](#)

Labels: [Afghanistan](#), [MTV Movie Awards](#), [Pakistan](#), [Ringo Starr](#), [Seinfeld](#), [Taliban](#)

Saturday, June 5, 2010

The Thing Of It

Those who may recall my previous observations regarding my influence on "The Daily Show" (my observations being a matter of record if one looks up my blogs posted at Archive.Org, where they are copyrighted) may be interested in the latest on this.

On Wed., June 2nd, I posted a comment to an article on Huffington Post (at 4pm, in reply to a 3:49pm comment) wherein I personified the oil in the oil spill. On Thurs., June 3rd, "The Daily Show" also personified the oil in the oil spill. No doubt some will argue that the specific oil I was personifying was different from the specific oil Jon Stewart personified, which will become apparent when they finally put our different oil into different barrels. This has yet to be proven.

So first the one, and then the other (and yes, that's the Mayor of Los Angeles as one of my Huffington Post "fans"):

"Obama Calls For Rolling Back Oil Company Tax Breaks To Net Billions For Alternative Energy

"JonathanDS

"4:00 pm, 6.2.10

"This oil-hating rhetoric isn't helping: we must try to understand oil, for the oil hears us - that's why it's working against us. We need to speak nicely about oil. We should deliberately create another oil leak next to this one, a small one, and then repair it, so that when this oil sees what we want it to do, by watching the other oil, it will follow the example. Oil is our friend."

JonathanDS
Member Since October 2005
Comments (201) (Friends (8))

My Friends' Activity | My Activity | My Comments | My Fan Base

JonathanDS's Comments (201)
View Comments: All | Sort: Newest First | 1-15 of 125-0

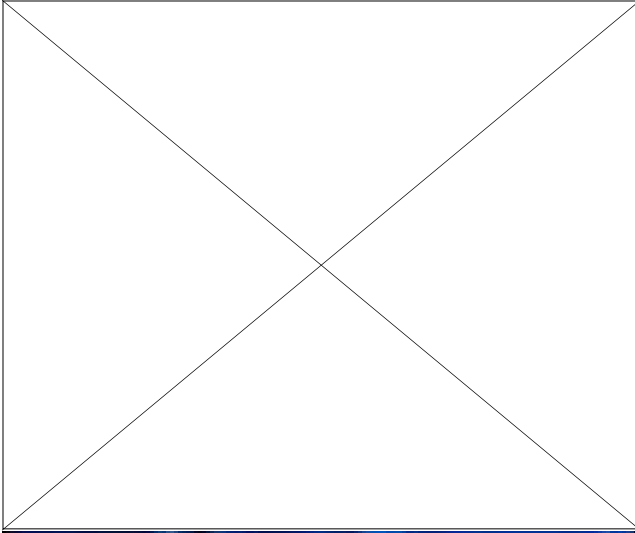
John Boehner Demands Paul McCartney Apologize For Bush Jab
Commented Jun 04, 2010 at 17:25:39 in Politics
"Bush is married to a former librarian (which means there's a 50-50 chance McCartney is wrong and Bush does know what a library is).
Then President Nixon and then Attorney General Mitchell corresponded on having Lennon deported (this is a matter of record), something generally believed to have originated with Lennon's stated intention of becoming involved in protests at the 1972 Republican National Convention in San Diego. One might suppose McCartney's remark about Bush has now made Republicans apprehensive that Russian Revolution #2 could be imminent."

No reply on Jun 14, 2010 at 17:38 (3)
"One thing that I never understood was a Heritage Foundation rant against librarians in the mid 2000s. What did they have against Laura?"

Obama Calls For Rolling Back Oil Company Tax Breaks To Net Billions For Alternative Energy
Commented Jun 02, 2010 at 14:00:05 in Business
"This oil-baiting rhetoric isn't helping: we must try to understand oil, for the oil bears us - that's why it's working against us. We need to speak nicely about oil. We should deliberately create another oil leak next to this one, a small one, and then repair it, so that when this oil sees what we want it to do, by watching the other oil, it will follow the example. Oil is our friend."

Shutmouthcrustacean replied on Jun 02, 2010 at 16:36 (2)
"give this Oil Whisperer a wetbuit, pronto....."

Stats Board
Comments: Total Comments: 201, Comments to know: 69, Comments to Blog: 152
Friends & Fans: Friends: 8, Fans: 2, Following: 9
Fans: JonathanDS, Antonio Villaraigosa



Posted by Steinhoff at 7:29 PM 0 comments [Links to this post](#)
Labels: [Daily Show](#), [Jon Stewart](#)

Thursday, June 3, 2010

[Mr. Combo!](#)

[Mr. Combo](#) now exists as a download-able album, or set of songs that can also be downloaded individually. To put it another way, [Mr. Combo and the Crazy Combinations Sing You Some Tunes!](#) is now available for purchase at CD Baby. My previous blog was designed to prepare you for it: Now I think you might be ready!

So.... enjoy.

Posted by Steinhoff at 8:01 PM 0 comments [Links to this post](#)  

Wednesday, June 2, 2010

[Mr. Combo and the Crazy Combinations Sing You Some Tunes](#)

In order not to upstage the meeting taking place at this moment between Paul McCartney and President Obama, I would firstly ask that whoever forwards to Mr. McCartney important Jonathan D. Steinhoff news postpone this item until after they are finished. I can now begin in good conscience.

I am pleased to announce that my newest collection of songs, **Mr. Combo and the Crazy Combinations Sing You Some Tunes** (by Jonathan D. Steinhoff) will soon (perhaps in another day, or two, or perhaps in another week) be available for download at **CD Baby.com**! This will be the first release of a collection of my songs since my 2005 "**Enough To Eclipse**", which was something of a Paul McCartney influence, as I/my material often am/is (which Paul McCartney knows, even if not everybody else does).

The fact that:

- I am announcing the release of **Mr. Combo and the Crazy Combinations Sing You Some Tunes** on June 2nd, the 43rd anniversary to the day of the American release of **Sgt. Peppers Lonely Hearts Club Band**;

Combined with the fact that:

- I was a significant influence on a number of Beatles songs, including **Eleanor Rigby**, a song which precipitated **Sgt. Peppers** in that **Sgt. Peppers** suggests the sublimation of The Beatles in order to promote the plight of the *lonely* (**Sgt. Peppers Lonely Hearts Club Band**), **Eleanor Rigby** containing the refrain about what to do with all the *lonely* people;

Combined with how:

- I never get monetarily compensated for all of my contributions, which is semi-communistic or at least anti-capitalistic and downloading **Mr. Combo** songs will address this injustice;

Combined with how:

- This collection of my songs even has a few never-before-released, and all of the songs are from after "**Enough To Eclipse**";

Combined with the fact that:

- Stevie Wonder is also at this moment meeting with Mr. McCartney and Pres. Obama, his crying harmonica in Sting's "**(Starting Up A) Brand New Day**" having begun with my crying saxophone in my "**(Build It All Up Into A) Brand New River of Love**" (copyright 1999);

Combined with how:

- **Mr. Combo** will usher into the world a new age of combining things....

All adds up to this (to paraphrase "A Day In The Life"):

Mr. Combo would love to turn you on!

Posted by Steinhoff at 5:32 PM 0 comments [Links to this post](#)

Labels: [Obama](#), [Paul McCartney](#), [Sgt. Peppers](#), [Stevie Wonder](#), [Sting](#), [The Beatles](#)

MAY 2010

Saturday, May 29, 2010

[Make That Period A Comma](#)

I seem to be at the part of the wheel where I can only faintly-sorta-kind of point to verifiable references by others to me/my material, as opposed to, say, my references to the "Simpsons" season finale (my blogs of May 18th and 23rd), where you would have to be partially stupid to feel no real evidence of Steinhoff inside-references was offered.

Oil Painting Leak

In the very beginning of my May 23rd blog ("Can't Say For Certain Whether Or Not Oliver Twist Would Have Wanted More Of This"), I build upon what I construed as a possible inside-reference by Paul McCartney to the Beatles song "Paperback Writer", a song which I was an influence on. Evidence that I was reacting to the idea of the song "Paperback Writer" on May 23rd may be found by going to my YouTube posting of May 23rd, ["Notes From The"](#). The video there relates to too many pages to read in connection with McCartney. As we all know, "Paperback Writer" contains the line, "It's a thousand pages," meant to express the idea of too many pages.

We then see that just three days later on [May 26th Paul McCartney gave an interview to the Telegraph](#), wherein he discusses well known artists in connection with his purchase of their works. Should you at this point take the trouble to go to my [January 10, 2010 blog](#) (also posted/copyrighted at archive.org in Volume 3 of the collected texts of my blogs), in the section entitled, "The President, Terrorism and Baby Oil?", you will see that I bring up "Paperback Writer" specifically in connection to Paul McCartney's purchase of the works of artist Francis Bacon. I should or should not perhaps add that the May 26th McCartney interview includes someone saying that, in telling anecdotes, McCartney isn't good at self-editing, which I believe could possibly be there to bring to mind endless pages/a thousand pages.

His Master's Void

This one is for those who recall evidence presented in previous blogs that Russell Crowe movies are sometimes found to contain inside-references to me/my material. On this basis, I consider it legitimate to ask people to take my word on something difficult to prove to the public-at-large. And by "difficult to prove to the public-at-large," what I mean is, people only started posting videos in 2005 (evidencing in 2005 at least *something* regarding how long ago such videos were made), so videos I made before 2005 cannot be proven to the public-at-large as having been made before that, as I didn't post them until 2005, and they received no theatrical release. (As for those who saw my videos prior to 2005, you do have proof of their being made before 2005 - perhaps someone needs to give you a calculator?)

Specifically, my "Gosk 1" video (1994), which can be found at archive.org, has Clerp all excited about a threat to the spacecraft that he sees on the monitor, a meteor in the distance. After dramatically steering around the perceived (by Clerp) threat, Jerp expresses that he didn't see anything at all, but Clerp replies with, "Oh yeah, it was coming right at us." In the 2003 Russell Crowe movie, "Master and Commander," someone sees a threatening ship through a telescope, however, the Russell Crowe character sees nothing through the telescope, and expresses this to the person who said he saw it. The person who said he saw the threatening ship reaffirms his assertion, he is sure he saw something.

In and of itself one would not have to regard this as a reference to "Gosk 1", however, one's perspective should be informed by the context: there are a number of *significant* references to my material in Russell Crowe movies (particularly the ones he made with Ridley Scott, and also Ridley Scott movies that don't have Russell Crowe acting in them, though this Russell Crowe movie was not directed by Scott).

Am I Read

Without going into endless detail, I believe that, following my making a reference to Don Rickles in a comment to a Huffington Post article (as JonathanDS), he in turn made an inside-reference for my benefit in his Letterman appearance several days ago. It tied in with the inside-references for my benefit whenever Philbin is on Letterman in relation to a woman I knew to whom Philbin once introduced himself. Further on this same subject, while eating lobster today in a restaurant, I saw someone who brought a certain JH to mind, which is someone I think of in connection with a certain LW, which connects back to the whole Philbin and Letterman thing, and to lobster.

Hickery Dickery Tusk

I seriously do not know if that was Kiefer Sutherland who drove by me today,

wearing sunglasses in an expensive silver car. This could be most significant, it being that my May 26th blog suggests, at least to those who have been paying me serious attention, that the final seven or so "24" episodes, which were about Jack Bauer's emotional involvement with a woman possibly causing him to cease to be the ultra-responsible Jack Bauer, began with my Jack Bauer suggestion for "SNL". As mentioned, I cannot say it was necessarily he, however, if it was and I were to make no acknowledgment here of any kind of having possibly noticed him, it would be an act of omission, or whatever that form of irresponsibility is called.

Real Time Is On My Side

And finally, I believe Bill Maher has on his past several "Real Time" shows been making little references to little things I've included in HuffPost comments. It is nothing new for Bill Maher to include me in some way, but I don't know if I need to go into detail each time.

Posted by Steinhoff at 9:43 PM 0 comments [Links to this post](#)

Labels: [24](#), [Bill Maher](#), [David Letterman](#), [Don Rickles](#), [Francis Bacon](#), [Paul McCartney](#), [Regis Philbin](#)

Wednesday, May 26, 2010

Tusk

I'm beginning to think they chose last Friday to release "MacGruber" just so that people have something to contrast against the intensity of a character like Jack Bauer in "24". I personally am no fan of SNL's "MacGruber" sketches, though am open to the possibility that the movie will have something stronger going for it. I will wait until it shows up on TV, which, who knows, could be in several months?

It's been two days and 18 minutes since "24" ended, and unlike my blog posting six minutes after it ended, I have now truly allowed enough time for all the wisdom of the ages to seep in and inform my perspective on what else they might have included for my benefit. Yes, there is more than I told you of last time.

If you research various blog postings of mine (try volumes 1, 2 and 3 of the collected postings of my blogs - text only - at [archive.org](#), do word searches, try to keep up), you will find that I've made a certain number of references to a former CalArts classmate of mine who was a friend of Senator Ted Kennedy. You will not get me to divulge this person's identity, I shall regard it as a certain kind of secret. However, I will mention here that they named the Hart Building in Washington D.C. after his father, who co-sponsored innumerable bills with Kennedy.

When they brought the Hart Building from Washington D.C. to New York City for the "24" series finale, it did make me think of this person. There were no visible senators in the building as there would have been had it remained in

D.C., yet I recognized the reference just the same, as I'm sure every Senator did as well, not to mention every Congressman, and also, I imagine, my former classmate's brother, cousins, etc. Perhaps others as well. One often hears of the Hart Building, and as no building with that name actually exists in New York City, one is confronted with the fact that "24" is entitling itself to copy and paste a little, or maybe cut and paste, not that actual Congressmen had to go along for the ride. It's the thought that counts.

In my previous blog I observed how the series finale of "24" brought to mind (my mind) another former CalArts classmate of mine, Henry Golas. I therefore had to stop for a moment and think. What did Henry ever have to do with this other person, if anything? Is there some well known project they both worked on together, and am I meant to go there? Something that will sooner or later surface in my thoughts "of itself" as a result of "24" bringing both of them to mind on this most important episode? Yes. Several years ago, two of the three CalArts Alumni heading the CalArts Alumni Association were these two people. Okay, where exactly does that lead, if anywhere? (Nowhere, at least, not if you can't believe me, despite all the things I am able to prove in my blogs, because, here we have something that requires the average reader to take my word.)

Alumni Association spells reunion (by the way, I do not plan on attending the upcoming CalArts reunion, so worry not, all ye who fear elephants in the room who are secretly super-important in relation to Spielberg and McCartney yet go unacknowledged and therefore might fit the profile of dangerous malcontents demanding justice from those in a position to take action). That's kind of what alumni associations generally bring to mind: reunions.

And it so happens that "24" therefore brought something very specific to mind (my mind) - a "Saturday Night Live" contribution I had sent in (to my secret SNL sorta kinda connections). The email went to Stuart Cornfeld and Sean Daniel, it was dated 9/28/07, and the subject line was, "How I Learned To Stop Worrying". SNL always seems to find something to do with what I send in, which tended to compel me to keep sending in stuff. In those days I felt more compelled than now, in fact, it helped me work on stuff that I later did stuff with on my own.

"Jack Bauer Ditches His High School Sweetheart"
"a comedy sketch idea, copyright 9/28/07, Jonathan D. Steinhoff"

"A man goes to his high school reunion. Everyone is instantly put in mind of his legendary romantic drama of many years before, wherein he and his high school sweetheart had a big falling out, leading to all kinds of romantic and dramatic stuff. But he is not going to his high school reunion because of this, he is on a mission to save the world from blowing up. It is very complicated and impossible for anyone to believe that his going to this high school reunion can

exist in relation to something larger than a romantic experience, and so he has no shortage of obstacles to overcome in making his circumstance understood. Then the band plays 'their song', he succumbs, dances with his high school sweetheart, and the world blows up."

Detecting a reason to believe that this did not go unnoticed (as I always do with these things), on October 8, 2007 I responded to SNL's response to this idea with another email to the same two people (whom I had sorta known at certain times during the '70s before they were among the world's biggest film producers and Spielberg inner circle folk), and provide here the following excerpt:

"I actually pre-anticipated that this would get translated by SNL into a 'McGruber' sketch. On the second SNL episode of the season there were a set of 'McGruber' sketches, and so I immediately anticipated one would feature McGruber getting sidetracked by a high school romance-type concern. Sure enough, in one of the 'McGruber' sketches McGruber insists he be referred to as extremely young, that his team pretend to be his parents, and then a high school-type girlfriend is all excited about getting tickets for Dave Matthews, which is enough to sidetrack McGruber and the place blows up."

In other words, the secret agent character's return to his younger self caused his older self to take its eyes off the ball.

It was a more obvious use of my "suggestion" when a week or two before the opening sketch of the first SNL of the season was about an auction, after I had sent in an auction sketch just weeks before. The masking of the reunion idea was nevertheless obvious enough to me, even with Jack Bauer turned into MacGruber.

Posted by Steinhoff at 10:19 PM 0 comments [Links to this post](#)

Labels: [24](#), [Jack Bauer](#), [MacGruber](#), [Saturday Night Live](#), [secret](#), [Ted Kennedy](#)

Monday, May 24, 2010

[The Secret Is Out There](#)

One Man's Poison Is Another Man's Historical TV Show Episode

Now that "24" is in the past, about six minutes in the past, I feel I've let enough time go by to share something that happened on the show 12 minutes before it was over.

You may first want to bear in mind that, unless my eyes deceived me, Kiefer Sutherland drove by me the day they announced the show was over (see my blog of that day); and the star of "House" drove by me a hundred miles from L.A. the day a USA Today article on "24" described one of the reasons given for ending the show was to have a better lead-in for "House" (see my blog of that

day). Also, I've occasionally mentioned "24" in my blogs at various other times - to research, go to archive.org and find where I've posted several volumes of my collected blogs ("Jonathan D. Steinhoff's Sometimes Blog, Volume 1", etc.), and do a word search - or just rummage around here at Blogspot for the original blog postings.

It had recently occurred to me that, with this somewhat special "24" attention I was getting, it seemed a little out of the ordinary that so much time had gone by since they had made an inside-reference to my material. This made it seem more likely that they were waiting for the final episode. And sure enough, I have come to the objective conclusion that this is exactly what happened.

Twelve minutes before the end, as they were taking away that woman who was at CTU working on behalf of that former president who reminds me of Nixon, she said something that immediately brought to mind my 1978 CalArts video, "How Did The Future Learn To Play Monopoly," which I've also mentioned here and there in a few blogs. "Take your hands off of me," she shouted as they were leading her away in handcuffs. It was very close to the way the star of my video, Henry Golas (who was once Groucho Marx' right hand), intoned the words, "Take your grubby hands off of me," as they were leading him away to be tortured.

So I started to think. Because this is the exact kind of short-hand used to put my mind on track with something, which then leads me to something else, which they had waiting for me. It would not count as a reference in and of itself, that would be way too thin. Unless there was some other thing that belonged alongside it, so that, cumulatively, they would be revealed as having deliberately brought something in particular to mind.

But what? And then it became obvious, and clearly the point, and clearly one I had discovered through objective thought, rather than by some stretch.

In "How Did The Future Learn To Play Monopoly," we find a future scenario in which only one person alive still knows how to play Monopoly (trademark Parker Bros.). And so they must make him talk, they have to make him talk. They have the Monopoly board, the Monopoly pieces - it must be made to work. But he doesn't want to talk. In his words, "It's a terrible game! A horrible game!" He did not want the seed of the precepts of capitalism to reenter this future world through the gate of knowledge that was the rules of how to play Monopoly (trademark Parker Bros.), - at least, that is one take on the significance of his resolve not to release the secret. So they take him to a room and begin chanting over and over, "We wanna play Monopoly! We wanna play Monopoly!" Until finally, he cracks. "Alright! I'll teach you! Just stop torturing me!" he shouts. This is the one work of mine that contains an unmistakable parallel (semi-parallel) to the thing about "24" that has made that show so controversial.

That's My Story And They're Sticking To Something That's Not Entirely Different, At Least In Terms Of The Idea For The Title

In 1978 I gave a copy of "How Did The Future Learn To Play Monopoly" to then non-producer Sean Daniel, who was the first person who told me of the school I had just graduated from, CalArts. At the time he was Universal's spokesman for the first Robert Zemeckis movie, "I Wanna Hold Your Hand". When Zemeckis later made "Back To The Future," wherein the movie title camps up confusion of past and present tenses owing to "future" being in the title, I knew why it reminded me of, "How Did The Future Learn To Play Monopoly." But that's another story.

Posted by Steinhoff at 10:06 PM 0 comments [Links to this post](#)

Labels: [24](#), [Kiefer Sutherland](#), [Michael J. Fox](#), [Paul McCartney](#), [Robert Zemeckis](#), [Sean Daniel](#), [Steven Spielberg](#), [The World Tonight](#)

Sunday, May 23, 2010

Who Has The Floor



Can't Say For Certain

Whether Or Not Oliver Twist Would Have Wanted More Of This

First, a follow-up to my immediately preceding blog (May 21, the "Count On It" section) - something I posted earlier today on YouTube, ["Notes From The"](#).

More specifically, this regards the homework I gave myself in case I should get invited to Paul McCartney's 68th birthday party June 18 and he wants to talk with me about Charles Dickens and/or the time we were together in the Baker Street Underground Station in May 1983.

Take Camera One

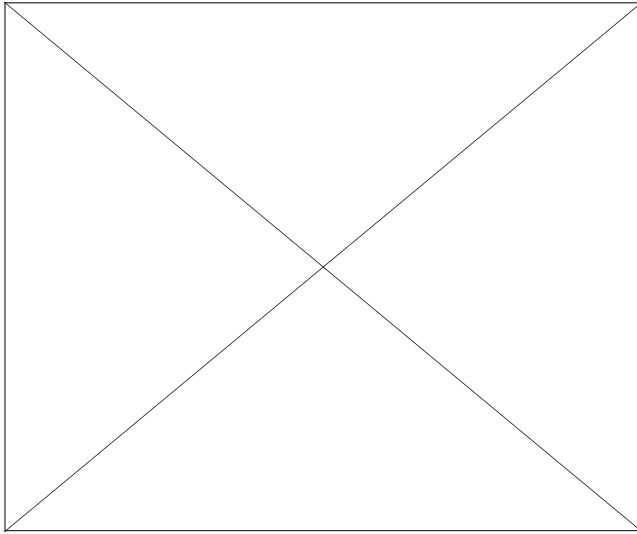
In my blog that immediately preceded my immediately preceding blog (May 18, to put it simply), I included a side-by-side image comparison that demonstrated how a preview commercial regarding the then-upcoming "Simpsons" season finale (aired tonight) contained something I originated in my ["Frozen"](#) video

posted at archive.org in March 2007. This same video of mine, which has Paul McCartney depicted as sitting on the arm of a sofa while the other three fit on the sofa itself, was behind what McCartney did for his "Memory Almost Full" album cover, as I describe in a pdf I posted a while back at archive.org, ["McCartney and Steinhoff, An Introduction"](#). This is from that pdf:



We Now Turn To Page One Million In Prayer Book Four Thousand

My next "point", primarily contained in the following videoclip regarding my (perhaps very minor) influence on the May 21 season finale of "Medium", is made clearer if you go back to something I posted in my May 16th blog, in the "Smallville, Mediumville, Steinhoffville" section. [Note- I originally posted it on YouTube, however, they removed it, so I went back to the link in the May 16th blog and added the video in the blog itself.]



Even then your homework would not be done, for you would also want to look further, read previous blog postings, to verify that there exists a cumulative context to support the point.

I recently read that they are considering ending (aka cancelling) this show, which would make this the last episode. I very much hope not, from my own selfish point of view, as I find this to be quite a good show. We've already got

"24" ending tomorrow night, and the next season of "Smallville" being its last. Very unfair to me. Nevertheless, I shall just be philosophical about it. Just as I recognize that death permeates life, through the question mark presented by the idea of death, if for no other reason, so the inevitability of the end of these shows has never been out of the equation from day one. Perhaps after "Medium" Patricia Arquette will be moving on to an even "better fit". And if they do actually end it with the May 21 episode, I will also look forward to seeing the other cast members growing into something new.

Posted by Steinhoff at 9:12 PM 0 comments [Links to this post](#)

Labels: [Medium](#), [Paul McCartney](#), [The Simpsons](#)

Friday, May 21, 2010

Sands Of Time Scattered To The Wind

I Wish You Could Read

In this blog I will be primarily making the point that there is an extremely significant moment in the new Ridley Scott/Russell Crowe movie, "Robin Hood", wherein I specially share this moment with the film's creator. Either you will register this point, or you won't bother to put it together, whichever suits you.

This could be quite simple, but please, hold still, see the movie, that will help you get the point, I mean it.

I shall begin with my March 15, 2009 blog. This blog is also posted at archive.org, therefore, it is verifiable that I wrote it a while back (though not posted there on the same date I wrote it). And I know that the videoclip that blog contains is not posted at archive.org, only the blog's text. However, if you see the idea behind the videoclip, which includes material of mine posted at archive.org in 2005 (taken from my 1998 video, "Gosk 2"), you should be able to determine that the bases for what I chose to have it include are clear and would be just as recognizable even if I made that videoclip yesterday: I point out that practically every year Russell Crowe makes a movie with Ridley Scott (fact); that Ridley Scott's former assistant (and that of Ridley's brother, Tony), Terrance Williams, is in my "Gosk 2" video (fact, but one most cannot verify); and I point out that I am repeatedly provided opportunities to identify elements in the directorial work of the Scott brothers that correlate to elements in my work (fact, but the degree to which you recognize this as fact depends on your following the numerous presentations of instances of this). I also state that, though the Russell Crowe movie, "3:10 To Yuma", is not directed by Ridley Scott, it would follow that, if there is a similar such correlation to be made between something in it and something in my material, it would be something to view in the context of the Scott/Crowe relationship to my material.

That said, if you have seen the videoclip included in that 3.15.09 blog, and you have seen "Robin Hood" (Scott/Crowe), you already know the correlation to be

made between a key moment in "Robin Hood" and a moment in "Gosk 2" featuring the person I assert as being the former assistant to Scott.

Can I discuss how important a moment it is in "Robin Hood" without ruining the movie? Let me put it this way: it establishes the legendary outlaw hero aspect of the Robin Hood character, and thereby fuses the character in the movie to the myth. And is essentially the film's ending. And it draws from the identical action I drew attention to in relation to Russell Crowe, in my March 15, 2009 blog's videoclip. A videoclip based on a similarity between my 2005 posting of "Gosk 2" and something that occurs in the Russell Crowe movie, "3:10 To Yuma".

Pelham 10, 9, 8

I've just posted on YouTube, "[Pelham 10, 9, 8](#)", wherein I correlate something from Tony Scott's "Pelham 123" with this same scene from "Gosk 2" that features Tony and Ridley Scott's former assistant, Terrance Williams. I first referred to this correlation in my June 14, 2009 blog, however, my point now benefits from my having been able to edit together the two scenes.

Count On It

A Rolling Stone article written yesterday regarding Paul McCartney's webchat has him saying his favorite book is Charles Dickens' Nicholas Nickleby, and that, "It's long but I really love it!" Of all the people I can think of to focus on the idea of a book being particularly long, and yet failing to state specifically whether it's a thousand pages or 15, oh well, it's not worth going on and on about I suppose. I'm sure it will have a positive effect on Dickens' career, heaven knows, I'm sure he can use the money. I hate to see someone drown like that.

Posted by Steinhoff at 8:54 PM 0 comments [Links to this post](#)

Labels: [Cate Blanchett](#), [Denzel Washington](#), [John Travolta](#), [Paul McCartney](#), [Pelham 123](#), [Ridley Scott](#), [Russell Crowe](#), [Tony Scott](#)

Tuesday, May 18, 2010

[Worship Not False Central Point Of Focus Entities \(or Idols, Whatever\)](#)

I have never actually watched the TV show, "American Idol", however: I'm sure you will be permit me to say, there's something clearly wrong about it, they should use the set for a great big burger restaurant, that's the true purpose for that space, you have to believe me, I can see into the souls of people and spaces, and know the full scope of their potential. Well, let me at least say, the show isn't suited to my taste.

Sometimes I go even deeper: It's the wrong spirit/attitude to raise/nurture when rallying the world to engage in a massive search for an entity upon whose shoulders the weight of the world might in some way, shape, manner or form rest. That's the bottom line when you're talking about the space/role to which

would-be superstars aspire. I hope I will someday be forgiven for violating the populist taboo against permitting true weight-of-the-world gravitas to intrude upon the concept of music - in - relation - to - soul / oneness -with - humanity - incorporating - focus / crystallizing - on - one - single - entity.

That being said (or was it? not unless each and every one of you understood it!).....

If you are among the enormous number of people who have always hoped to have the chance to properly imagine that show's host, Simon Cowell, standing in a TV control room, yet were denied this image, it appears you have me to thank for your deliverance. Those who saw Sunday night's coming attractions for the May 23rd season finale of "The Simpsons" (to air this coming Sunday) were permitted such a glimpse - but where did this image originate is the real question for everyone to weigh in on.

First, a still image of Simon Cowell from my ["Frozen"](#) video, posted at archive.org in March 2007 (the only work of mine ever to include an image/reference to Mr. Cowell, one of the true icons representing what the world has come to):



And second, a still image, indicated as being Simon Cowell, taken from the May 16, 2010 coming attractions for the May 23rd season finale of "The Simpsons":



Should a side-by-side comparison of these images affect those who are skeptical of occasional references in my previous blogs to there being inside-references to my material showing up on "The Simpsons" - including something that regularly occurs in the current opening sequence used at the beginning of every episode? Might such skeptics, or those who profess skepticism, feel compelled to retract this disposition? Countless presentations of evidence of the veracity of my oft-repeated statement that I am secretly super-important haven't affected them yet, so surely I must always put their vote first and continue my quest for their approval. Anything less would deserve to be interpreted as my thumbing my nose at the masses. I know someday, yes someday, I will hear them shout, "D'oh!", which for me would be a dream come true, for what greater vindication is there.

In a few days, how the just-released movie, "Robin Hood," can clearly be seen to "bring me in" at a key moment (I don't mean literally, I hope you don't expect anyone to ever literally bring me in).

So that will be all for the moment. Let's not give you too strong a dose all at once.

Posted by Steinhoff at 9:16 PM 0 comments [Links to this post](#)

Labels: [John Lennon](#), [Paul McCartney](#), [Simon Cowell](#), [The Simpsons](#)

Sunday, May 16, 2010

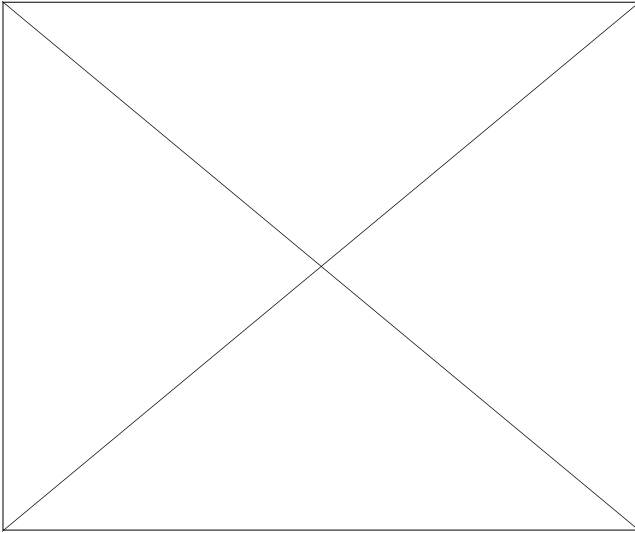
[Follow This And That](#)

Several things to whisper about, ranging from scarcely audible whispering to jumping up and down on the table whispering:

Smallville, Mediumville, Steinhoffville

Once again, I am pleased to say the Smallville season finale (5.14.10) has found a home for me, or, something for me, or, I've found something for them, or, we're in some strange no man's land with these little interconnections between what they're doing and what I've done, Medium being in there/out there somewhere as well. [Note- I posted my videoclip showing what I'm trying to say at YouTube (where I'm Zoomsteinhoff), however they removed it, so I've

revisited this blog after its initial posting to include it here.]



Been There, Done That

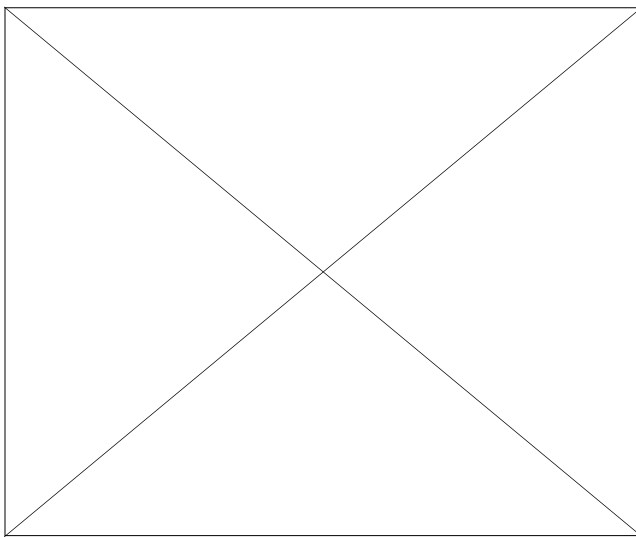
I neglected to mention last time that the May 8th Saturday Night Live, in having another installment of their recurring sketch about the juvenile delinquents, was thereby doing something that originated with me. I ask you to do a search for "Bowery Boys" in the text of my earlier blogs posted at archive.org (I've posted "Jonathan D. Steinhoff's Sometimes Blog" Volumes 1, 2 and 3 there), should you be interested in what this statement is based on.

The season finale of SNL last night may or may not have been influenced by me, more specifically, my comedy sketch idea, ["Beaver and Wally, The Flying Invisible Time Travelers"](#) (posted at archive.org). In my idea, as we watch a single conversation, various changes to the present resulting from time travel continually manifest, generating aberrations to basic assumptions about the present, as the participants continue to speak in a state of total obliviousness.

Same thing in last night's "Timecrowave" sketch with Alec Bladwin and Kristin Wigi.

See Where I'm Pointing, My Dear Watson

As I've described numerous times to numerous people, the first time I went to London, back in 1983, I hadn't been there one week before it's five to eleven at night and Paul McCartney and I are in the same underground station, opposite platforms (this is not my whole point, however). There was scarcely anyone else there, and sitting next me was someone dressed like Sherlock Holmes. It was the Baker Street station, Baker Street being something commonly associated with Holmes (as is Basil Rathbone, though Rathbone could also be associated as the name of the evil corporation in McCartney's "Give My Regards To Broad Street", which was released a certain number of months later). That is not my whole point either. So I turned to the Sherlock Holmes looking guy and said, "Isn't that Paul McCartney?" He needed more information. "Where?" he asked. So pretending my pointing finger was a searchlight beam, I moved my pointing finger along the near-empty opposite platform, then suddenly came to a stop on Paul McCartney. I paused a moment, then stated, "There." "Oh yes," he said, or something to that effect. It was **May 13th**, 1983, and I was already secretly super-important in relation to McCartney, as I am now, and would be invited in several days to a dinner party by an old friend of an old family friend, who lived next to McCartney during the '70s - so it was small surprise. This also is not my whole point. Several weeks ago, on the very same day that a news item was circulating that Steve Carell would be leaving "The Office", I somehow happened to drive by Steve Carell, who smiled at me. "The Office" people have done just this sort of thing to me before, possibly put up to it by Stuart Cornfeld (do another search) - so it was small surprise. And then, on the **May 13th**, 2010 episode of "The Office" (the 27th anniversary of that other stuff), this happened:



That is my point: from what I can tell, person or persons involved with "The Office" heard of my 1983 experience, including the date it happened, and did something about it. Even Sherlock Holmes himself would have been unable to imagine how something such as this could have come about. I am still arguing with myself over what might have happened.

And while this does not prove the point made in those news items about Steve Carell leaving "The Office" (let's wait and see), I, on the other hand, do plan to leave the office where I work, i.e., I am currently looking for a new job. The one where Spielberg and McCartney don't pay me anything and meanwhile terrorists leave stuff on my doorstep because of my "secret" super-importance, yet no one investigates, and people "above" me at work act REAL above me.... isn't working.

Posted by Steinhoff at 8:37 AM 0 comments [Links to this post](#)

Labels: [Alec Baldwin](#), [McCartney](#), [Medium](#), [Saturday Night Live](#), [Smallville](#), [Steve Carell](#)

Sunday, May 9, 2010

No Words For What WAS Set Off

A few things, each of identical significance (or perhaps not):

New Steinhoff Song

I'm pleased to announce my newest song, "[Born Ahead](#)", which can be experienced at [archive.org](#). I hope everyone who hears it enjoys it in the identical way and to the identical degree as everyone else who hears it (whatever way and degree that may be).

Why Is Today Different From All Other Days

As my mother passed away in February 1991, I am unable to experience this holiday in the identical way as everyone else. However, as the person who first told me of CalArts, the college I attended, is Sean Daniel (Spielberg and

McCartney friend, former Lennon friend), and Sean Daniel is the producer of the "Mummy" movies, I will take this opportunity to wish him a Happy Mummy's Day. (I am not in touch with Sean, but would appreciate it if someone could pass along my message.)

Fish Wearing Goggles

The writers of the TV show "Smallville" (who also wrote "Mummy 3") have once again included an inside-reference for my benefit. However, this one is identical to the way-off-the-radar ones they do in relation to me, as opposed to being identical to the ones they do where I can point to evidence (evidence for those who know how to add 2 plus 2.2, that is). I am flying so below the public's radar here that I expect to be making more ripples in the ocean than anywhere else. Yet somehow I feel obliged to describe it, lest the powers that be (them what done it) feel I'm no fun anymore, and then what would happen to me?

I've previously described how oftentimes the "Smallville" episodes containing inside-references to me are done in conjunction with episodes of the TV show "Medium" airing that same night, and this is true regarding Friday, May 7th. In fact, you may wish to reread my "Smallville" mention in my May 1st blog and the whole T-shirt example there. I'm getting the feeling they had their own personal T-shirt vendor this time around.

In the May 7th episode of "Smallville", Lois Lane pushes for Clark and her to go on a "break" from each other (this develops into a breakup). Everyone watching heard something in that moment that brought to mind the historic episode of "Friends", the one that led to endless discussions/consequences of what it meant for them to be on a break.

What I heard, being someone who receives frequent, secret nudges from the "Smallville" folk, was a reference to the main side-plot in that same "Friends" episode, where Monica can only date someone if his translator accompanies them everywhere. This side-plot was based on my 1996 story, ["The Translator"](#). Someone (Raphael Middleman) once published my story in their little magazine (the May 1996 premiere issue of "The Inspector"). There were numerous reasons back then for me to deduce that "Friends" would use my material, even though I had not yet starred a "Friends" insider in my (1998) "Gosk 2". One reason: one of my sister's oldest friends, Claire Josephson, is the sister of Nancy Josephson, International Creative Management VP, the woman who first brought the "Friends" writers to California, which directly led to the creation of "Friends".

In "The Translator", newlyweds who don't speak the same language receive a translator as a wedding gift. He accompanies them EVERYWHERE, which much displeases the wife, causing her to secretly murder him, though it means she and her husband will not understand each other. They didn't need to understand each other when they first met, so why now?

Because my story was included as part of the very important initial "Friends" "break" episode, the "Smallville" "break" set me looking to see if there was something I should connect to this. As has often been the case, I found the answer in that night's "Medium": a husband murders someone about to communicate to his wife the key to understanding him. In "The Translator", the murder of the translator by the wife means she does not want to have around the person with the key to their understanding each other.

What Were They Trying To Do

What was the real meaning behind the Pakistani Taliban's Times Square "incident"? It was announced by the White House today that it was in fact the Taliban who were involved in the Times Square "attempted" bombing. Are we to believe that they truly meant to succeed, based on what we've learned about the hard-to-fail-to-anticipate reasons behind why it failed? Might not this lead the discussion to the question of what possible Taliban objective WAS achieved by only succeeding in having people investigate an empty car parked on a busy New York City street on May 1st?

As I described in my May 1st and May 2nd blogs, my April 28th posting on YouTube regarded a scene where an empty vehicle parked on a busy New York City street is investigated. And my description accompanying that YouTube posting referred to the Iranian President.

I find that the degree to which there has been NO follow-up investigation regarding what I've been saying (shouting) for a while now looks VERY bad with this new terrorist occurrence, one that could have turned into the second 9/11. It suggests that there is a willful act of suppressing the investigation I seek. How close to the doorstep of Steven Spielberg must this suppression seem, as such an investigation would have to be based in part on my assertion that I am secretly super-important in relation to the work of Spielberg, the most prominent Jewish man, that therefore I am someone on the radar of those who act out of anti-Israeli/Jewish sentiment. What happens when my super-importance is secret - how can I instigate an investigation when that fact is unknown?

Does this Times Square bombing "attempt" light a fire under Spielberg and others? Is this all potentially damaging to key pillars/foundation stones of Hollywood Royalty? Extremely damaging? Fatally damaging? The suppression of such important investigations into terrorism, just to cover their astors?

Should we conjecture that the appeal of being able to generate this kind of issue in a big way became great enough to the Taliban/al Queda that it was chosen over an actual bombing - an alternative course? Especially if at heart they'd rather not kill in reality if they can poison the reputations of our

"royalty", which would seriously undermine an important part of our moral foundation (yes, the product of Hollywood royalty portends to speak to the world's fundamental ethics).

Give a man a fish and he eats for a day; teach him to fish and etc. Would they poison our lives better by lighting this fire under us? Isn't it time to put aside this astor-covering of Hollywood Royalty's questionable behavior towards me, so that the truth about my secret super-importance can render plausible this basis for a real investigation of major terrorist acts? Or must we wait for something God awful to happen, when an investigation could have prevented it? I guess that's a chance some bastions of society are willing to take.

Posted by Steinhoff at 3:12 PM 0 comments [Links to this post](#)

Labels: [Friends](#), [Medium](#), [Mummy](#), [Smallville](#), [Spielberg](#), [Taliban](#), [Times Square bomb](#)

Sunday, May 2, 2010

Knowing Where To Look

Something which may or may not be of GREAT significance regarding the New York City Times Square bomb in the car incident of May 1st:

- Several days ago I posted my video, "Come On, French Stewart, You Owe Me!" on YouTube. It is a matter of record, therefore, that this video existed Thursday, April 29th.
- It is furthermore also a matter of record that my April 29th posted YouTube Description accompanying this video brings my posting of the video into the context of my special concern regarding an enemy of the United States (the Description refers to statements by the Iranian President which I regard as containing inside-references to myself, and which I regard as having been made by him as the consequence of my secret super-importance in relation to the most prominent living Jewish man, Steven Spielberg).
- In that video of mine posted on YouTube on April 29th, I emphasize something important that happens in the last episode of the TV show, "3rd Rock From The Sun," which I assert originated with me. I blogged yesterday (May 1st) that the specific material of mine to which I refer there is contained both in my 1993 "Gosk" screenplay posted at archive.org in 2007 (NYC parking space first referred to on page 53, aka page 55 of pdf, then situation develops on page 58, aka page 60 of pdf); and in the shooting script for an unfilmed project of mine, "Gosk 3", which was posted in 2005 on my website. The *particular basis* for my more specific, blogged statement of May 1st about the "3rd Rock" connection would be self-apparent to anyone who does the research even without benefit of the May 1st blog (though the May 1st blog would tend to make it a bit easier to do the research for those not already knowing exactly where to search).

- Therefore, I bring it ALL up on April 29th, and it is verifiable that I bring it all up on that date (in addition to my again bringing it up on May 1st, though when on May 1st is not verifiable in terms of the timeline of the Times Square incident).
- Research would make it factually apparent that on April 29th I was *specifically* referring to the **MOMENT** in "Gosk" when the empty Mars Zuns spacecraft lands in a New York City parking space on a crowded New York City street, which then arouses curiosity, which is then followed by people exploring inside it.
- The May 1st bomb in the car in New York City's Times Square incident also involves an empty vehicle on a crowd New York City street arousing curiosity, followed by people exploring inside it.

If there is a real connection to be made here between my April 29th video posting and/or my blog in relation to this bomb, it may nevertheless even then only mean that someone wished to be seen committing a deed that would connect them with Iran, even if they have no genuine Iranian connection. My hypothesis also includes the idea that the perpetrator(s) intended that people would be able to do the last of the above bulleted items and live to tell. In any event, he/they sure messed with that White House Foreign Correspondents Dinner annual fun vibe thing. And with all the tension and gravity surrounding matters that reach the White House, doing something injurious to that annual fun vibe thing is not all that benign.

Posted by Steinhoff at 2:18 AM 0 comments [Links to this post](#)

Labels: [Iran](#), [Times Square bomb](#)

Jonathan D. Steinhoff



STATEMENT OF BLOG PURPOSE

As fate has conspired to make me one of the most fascinating individuals who ever lived (or in any event one of the most something-or-another individuals who ever lived), I feel it my duty to permit the world a blog-like window into the occasional outer events encountered by my strange ego. [A somewhat quick dose of enlightenment on the subject of me can be gained by viewing my video, "Steven Spielberg and the 'Mall Man' Factor" - while those with more time will want to spend it visiting, "Jonathan David Steinhoff's Official Website".]

Some would say it all began when I was ten and wrote the 15-page story, "Endless Voyage", for my 5th grade class. This led to the Beatle songs, "Yellow Submarine", "Eleanor Rigby", and "Paperback Writer", which led to an interest in me by the Rolling Stones, which led to "Street Fighting Man" and "Jumping Jack Flash". You can imagine (if you can grasp all this, which perhaps someday you may) that there was enough in these events to fuel a lifelong interest in me by those let in on it. And so an ongoing aspect of my fate was sealed!

(Please note - for copyright purposes, from time to time I save these blogs to Archive.Org as part of different volumes, e.g., "Steinhoff's Sometimes Blog Entries, Vol. 1")

